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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

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SATURDAY, DECEMBER 22, 1877.

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LITERATURE

THE EASTERN QUESTION.

Bulgaria before the War. By H. C. Barkley. (Murray.)

The Christians under the Crescent in Asia. By the Rev. E. L. Cutts. (Society for Promoting Christian Knowledge.)

The Cross above the Crescent: a Romance of Constantinople. By the Right Rev. Horatio Southgate, formerly Bishop of Constantinople. (Lippincott & Co.)

AFTER writing one book on Bulgaria, which met with a certain success, Mr. Barkley has now written another, which, contrary to the ordinary rule in such cases, is better than the first. He can scarcely be suspected of having deliberately kept his best wine until the last, and the superiority of his second vintage may, in a great measure, be accounted for by better handling on the part of the producer. A great many books have lately been published on the subject of Bulgaria and the Bulgarians, but only two of these can be pointed to as the work of men who have lived in the country. Capt. St. Clair had a keen eye for the Bulgarian's worst points, was blind to Turkish failings, and looked at Bulgarian affairs and the Eastern Question generally from a Polish and Catholic point of view. Mr. Barkley went to Bulgaria without any intention of studying political and religious questions, and certainly without prejudice—perhaps even without information—in regard to them. But as an engineer he employed, as our readers are aware, numbers of Bulgarian labourers, and he was thus, for several years, brought into intimate relations with the common people of Bulgaria, and had not only opportunities of studying them, but was bound, in the pursuit of his business, to know them. They do not, he tells us, possess the virtues of a highly civilized race; but it is a mistake to denounce them as "ugly, stupid, debased, and ungrateful. Neither physically nor morally can the Bulgar by any figure of speech be called with truth a degraded being." After some not very useful speculations as to their origin, Mr. Barkley gives valuable evidence as to their character in the following words: "They are an industrious and plodding race, whether the work be ploughing a Bulgarian plain, doing navy work in a railway cutting, studying in a village school or in that admirable institution, the Roberts College at Constantinople." The women are equally industrious with the men, and as (according

to Mr. Barkley) they are obliged to remain a good deal at home in order to avoid "Turkish Don Juans," the homes of the Bulgarians are generally clean and comfortable. Thus in Bulgaria "private vices" prove "public benefits" in a manner never dreamed of by Mandeville. Mr. Barkley has something to say about the material prosperity now charged against the Bulgarian who before the war was usually looked upon as one of the most miserable of beings.

"The fact is," he says, "that there are few Bulgar peasants, properly so called, none of that class that in England works from the 1st of January to the 31st of December for a daily wage, and who, when worn out, is provided with subsistence by the general community. Every Bulgar is a yeoman farmer, and maintains himself, his family, and his aged relations, and pays his taxes by the cultivation of what is practically his own land. In order to do this he must possess capital in the shape of oxen, horses, sheep, cows, &c., and the possession of these gives an appearance of greater wealth than perhaps is justified by the actual balance of his accounts at the year's end."

How an Osmanli, who knows so little, and who is such a stranger to modern civilization, can consider himself equal and even superior to a European, is a mystery by which many have been puzzled, but which Mr. Barkley explains to us by an illustration furnished to him by an ingenious Turk. "Can you make a watch?" asked the wily Oriental. "No."—"Well, then, do you think the man who can very much your superior?" The Turk went on to argue that, though his countrymen were not acquainted with all sorts of petty contrivances used in the West, they were keener diplomatists and braver soldiers than the Europeans. After making a close study of the Turk, Mr. Barkley finds him by no means easy to understand. Turkish soldiers are courageous; but they are also subject to attacks of panic. They are kind to children, even to Christian children; but in times of excitement they will massacre them. They are often honest, but many of them are rogues, and it is quite a mistake to look upon the Turk as a model of veracity. To be able to indulge with confidence in sweeping generalities about the Turk it seems very desirable not to have lived an active life in Turkey.

Mr. Barkley has a number of interesting adventures to relate and characteristic stories to tell; and there is much grim entertainment to be derived from the history of his brief career as Consul. His Consular duties consisted in reading the burial service over the remains of Englishmen who, for the most part, had died in distress and for whose families subscriptions were got up, through the agency of a Scotch navy, performing the functions, when the occasion demanded, of Bible-reader, grave-digger, and collector of charitable contributions. At the conclusion of one funeral the widow of the buried man received an offer of marriage, which she accepted on condition that the marriage should not take place until after the expiration of three weeks.

Mr. Barkley thinks our Consular system in Turkey might and ought to be improved. The salaries he considers sufficient. But should they not be deemed so by the kind of men to whom Consular duties should be entrusted, he would have them increased. Nevertheless the

English Consuls in the East are superior to all others except the Consuls of Russia, whom he describes as "intelligent, well-informed men, keeping to themselves, doing their business quietly and without ostentation, never mixed up in trifling quarrels with their colleagues, and never getting into trouble with the authorities." He believes that they understand more of the East than all the other Consuls put together. The Russian Consuls render, he says, to the Bulgarians the same kind of services that the English Foreign Office has lately rendered to the Geshoffa. He denies that they take any active part in planning insurrectionary movements. Mr. Barkley does not forget what he has asserted in his previous book: that the Russian Consul at Bucharest used to attend the meetings of the local Bulgarian Committee. He now repeats that assertion, adding, however, that in Turkey proper "he never saw or suspected that any underhand work was going on." The distinction is curious. It is probably true, all the same, that Russian influence has been chiefly established in Bulgaria through Bulgarians who have gone to Russia for education, and have afterwards returned to their native land full of Russian sympathies and Russian ideas. When General Ignatieff, on a certain occasion, heard Russia accused of sending agents into Bulgaria, he replied that such a course was, in the first place, unnecessary, since the Bulgarians were themselves agents of Russia.

Mr. Barkley declares that during the number of years he passed in Bulgaria he never encountered, or heard on credible evidence of any one else encountering, a Russian emissary. He also declares—here again running counter to the general opinion in England—that Turks and Bulgarians may yet, under a just government, live together in peace. "I have seen Turks and Bulgarians live together in harmony for ten years in the same village; and if for ten years, why not for twenty, or for always?"

Mr. Cutts is an American clergyman of the Episcopal Church, for which, in view of its increasing influence in the British Colonies and in the United States, he foresees an important future—to become still more important if the appeals which, as he shows, are constantly being addressed to its high dignitaries by the unfortunate Christians of the East should meet with encouraging replies. The Russians are ready, in a religious, a civil, and, above all, in a military point of view, to give them help; but they would rather dispense with Russian aid. The Christians of Asia, like the Bulgarians, would be glad to receive assistance from England; partly because they know English civilization to be of a much higher type than the civilization of Russia, partly because they believe that in aiding them England would be disinterested. But here a double-edged difficulty presents itself, which, from whatever point it be approached, can scarcely be met. The disinterested will not interfere in what does not concern them. The interested will only interfere with the view of gaining something for themselves.

Nevertheless such small support as is formally asked from our Church for the benefit of the Eastern Christians might well be afforded. The Nestorians, who, considering the uncertainty

of their creed, may, perhaps, be more conveniently described as "Christians of Assyria," addressed, seven years ago, a really touching letter to the Archbishop of Canterbury, saying—as the contents of the letter were briefly set forth by the Archbishop himself—

"That they feel they are in a state of great ignorance and darkness, and that they apply to us to come over and help them—to send some one to instruct and to enlighten them. . . . It is a very modest petition," added the Archbishop, "that we should send out two missionaries, who might bear comfort and consolation to those who are now really in very great distress. Their position is a very painful one. They are between two hostile forces—the Mahometan on the one hand, the Papal on the other—and they are persecuted by both."

Those who may be curious on the subject of the Nestorian doctrine will probably be glad to know, on the authority of the Primate of the English Church, that "with the exception of one alleged theological error upon a cardinal point—which, however, they disclaim, and are professedly ready to repudiate—they have preserved throughout centuries of severe persecution the primitive creed and doctrine of the Catholic and Apostolic Church." The object of Mr. Cutts's mission was to ascertain on the spot what aid could best be given to the Nestorians and other Christians in the East; and, as regards the Nestorians in particular, he recommends that a sum of about 2,000*l.* be spent annually for their benefit. The Society for the Propagation of the Gospel and the Society for Promoting Christian Knowledge have given each 250*l.* for five years; and the Archbishop of Canterbury is appealing to the Church for the remainder of the necessary funds.

The position of the Eastern Christians in general may be improved, as Mr. Cutts believes, by two processes, and two only. One is the destruction of Turkish rule by Russia, and the substitution for it of a Christian government powerful enough to control the Mussulman majority by force of arms. But the result of this course would be to give a preponderance of power in Europe to a semi-barbarous, absolute military monarchy. Moreover, before Russia had completed this method of protecting the Christians of Asia, "a general massacre would have left very few Christians to be protected." The other mode, which Mr. Cutts calls "the English mode," consists in using all our influence with the Sultan and the Shah on behalf of their Christian subjects, and in bartering every aid we give their governments for concessions to our co-religionists.

Mr. Cutts deserves thanks for having produced a work which is highly valuable as an exposition of the question he had been sent out to study, and thoroughly interesting as a narrative of a tour through a primitive, picturesque, half-savage, and quite unfamiliar region.

The bishop's volume is a novel with a purpose. Pembel Khaneum, the childless wife of Selim Effendi, steals from Yani, a Greek gardener, his eldest son, whom she adopts. Having recited in public a religious formula which he had been taught by rote, the child is formally received as a Mussulman, and ultimately marries Mirameh, the daughter of a powerful pasha. The pair live happily together, until doubts are raised in the convert's breast by the conversation of Seymour

an Englishman travelling in Turkey. This gentleman having been deeply moved by an interview with a hermit on the top of Mount Olympus, and having subsequently fallen in with Yani, in whom his interest is awakened, undertakes the reconversion of Yani's renegade son. This he so successfully accomplishes that not only the young man, but his wife also, are brought into the arms of the Christian Church, and the Cross shines victorious above the Crescent.

One noticeable fault in this book, if fault it be, is the frequent introduction of Scripture quotations, which, though often appropriate, seem occasionally irrelevant. The author is evidently a most earnest Christian—so earnest that he appears at times unduly to depreciate the claims to consideration that other religions may possess. A few Americanisms here and there will sound strangely to the ear of an English reader, but the book is, on the whole, well written, and entirely free from any attempt at sensational effect. The descriptions of home life in Turkey, with which the author is evidently well acquainted, are interesting. The following quotation will serve to show at once the style and truth of some of the author's observations. They are called forth by the failure of an attempt made by some of Yani's compatriots to rescue his child from the house of Selim Effendi. Much excitement had been caused by this incident, but the person most interested in it was quite unaware of its having occurred:—

"Still less could he have conceived of the sudden interest awakened by his story in the minds of those romantic individuals in the capital of Turkey who write on hire for the pages of European newspapers; and to whom, in the sterility of interesting intelligence, the slightest modicum of truth is sufficient to flavour a whole column of the fables and absurdities which form the chief staple of their 'News from Constantinople.' To them, in their slackness of brain and dearth of information, such an incident as common rumour had started was enough, when judiciously divided into infinitesimal doses and mingled in the proportion of a scruple of fact to a gallon of their own invention, to fill up the compass of the stipulated weekly letter over and over again."

The above may be recommended to the careful consideration of the correspondent who lately furnished so circumstantial an account of the suicide of Osman Pasha.

Scholæ Academicæ. By Christopher Wordsworth, M.A. (Cambridge University Press.)

THIS is an endeavour, and, it may be added, a successful one, to give a more accurate notion than at present prevails of the real character of the culture of the two Universities at the time of their deepest decline. Both as regards subject and mode of treatment, the book is intended mainly for scholars, but such thorough-going research can hardly fail to influence in turn the writings of all who may henceforward seek to treat of our English eighteenth century history. What Oxford was in those times is pretty generally inferred from her critics rather than her chroniclers, from accounts like those given by Gibbon, Adam Smith, and Küttner. "The dullest fellow in the University," wrote Sir Charles Williams to George Selwyn, "has parts enough to ridicule it." Cambridge has certainly not provoked equally sweeping censure, but then the faults and merits of Cambridge, when compared with

those of the sister University, have always been of that more stolid or sober kind which attracts far less the attention of the world.

Mr. Wordsworth has explored the whole ground with indefatigable industry. No one who wants to know what was really taught at Oxford and Cambridge in the eighteenth century need henceforth remain in ignorance. If generalizations, deductions, and comparisons are lacking, it is simply because the compiler has left the reader to supply them, his design having been restricted "to collecting some of the materials requisite for a faithful account" of the two Universities at this period.

Of the whole volume it may be said that it is a revelation which Cambridge may see given to the world with far more equanimity than Oxford. Even in the eighteenth century she was not altogether unfaithful to her main task—that of educating for the Church—and she can point to not a few illustrious names whose reputations are genuinely and intimately associated with her own history. Not, indeed, that Oxford cannot produce a highly respectable array; but the scale that bears only such names as Hearne, Maittaire, Bingham, Routh, Antony Wood, Warton, Lowth, Blackstone, and Hartley, seems at once to kick the beam when weighed against that which holds Newton, Bentley, and Porson,—not to mention many inferior celebrities, like Waterland, Cotes, Samuel Clarke, Gray, Herbert Marsh, Paley, and Isaac Milner. This alone, to some extent, justifies the far larger share of attention given by Mr. Wordsworth to his own University. He supplies us, indeed, with many interesting details respecting Oxford, but the stress of his labours has evidently been in connexion with Cambridge.

At the commencement of the eighteenth century the latter University exhibited certainly no great activity of thought. The luster shed by her once famous school of Platonists had grown dim, and her allegiance was distracted between the setting and rising luminaries in the scientific heavens—the Cartesian and Newtonian philosophies. Newton himself, in 1702, retired to his Mastership of the Mint, his claims on the reverence and gratitude of his University still very imperfectly understood, although his 'Principia' appears to have been already recognized as a text-book, and to have formed the basis of questions propounded in the schools. It was in 1710 that Zachary Conrad von Uffenbach, the famous bibliophile of Frankfurt, who had come over to England on a book-hunting errand, visited both Universities. Certain statements in his melancholy description of the state of lectures and libraries at Cambridge are investigated by Mr. Wordsworth, who gives good reason for believing that some of the distinguished visitor's conclusions were founded on misapprehensions. But after making every possible deduction, it is evident that the average standard of teaching was very low, and the neglected condition of the different libraries (excepting only that of Trinity) might certainly be said "to speak volumes."

The 'Student's Guide,' drawn up by the eminent Daniel Waterland of Magdalen, a treatise which went through several editions in the earlier half of the century, may be regarded as affording fair evidence as to the standard at which students were then invited

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to aim. In classics it is evident that little more than a superficial acquaintance with a rather wide range of authors was looked for, while the information which each author might be the means of conveying was regarded quite as much as his literary merits or his style. Waterland considers that the student may profitably bestow as much labour on the 'Cyropædia' of Xenophon as on Demosthenes and Isocrates together; Diogenes Laertius claims equal attention with Homer; Justin and Cornelius Nepos with Juvenal and Persius; Aristophanes, Æschylus, and Aristotle are excluded from a curriculum which comprises Dionysius Periegetes and Theophrastus. Craven scholars and Porson prizemen will hear with concern of the small knowledge of prosody current in their University some eighty and odd years ago:—

"Not only did Paley say *profugus* in his Cambridge *Contio* for a doctor's degree after his installation as sub-dean of Lincoln in 1795, not only did Rl. Watson 'come up' in doubt as to the penultimate syllable of *fortuito* and *Areopagus*, but Sumner said *μακαρίτης* in the Senate House. J. Wilson of Peterhouse was censured in the Divinity schools by the Bishop of Peterborough and Dr. T. Symonds (Trin.) for not saying *abolita*; and Jacob Bryant of King's had, in 1802, to go back to Eton to learn that *μερίτης* was incorrect." (P. 106.)

Studies of an exotic kind languished yet more painfully. The Cambridge Professor of Arabic (Castell) found himself in a position similar to that of the Professor of Chinese at Oxford in the present day, and humorously announced his intention of lecturing by the following notice:—"Arabice lingue professor cras ibit in desertum." A more practically-minded successor, towards the close of the century, instead of going "in desertum," preferred to retire to Edinburgh and there to take pupils, though still drawing his salary from south of the Tweed.

In mathematics the abilities of Richard Laughton, probably the ablest tutor that Cambridge possessed in this century, did much to gain an early acceptance for the Newtonian philosophy. His efforts were seconded by those of Cotes, the Plumian professor, of the celebrated Saunderson, and of Colson, Lucasian professor (the 'Gelidus' of Johnson's 'Rambler'), of Waring and Brook Taylor. Some of the old stories that have been supposed to indicate the very moderate degree of acquirement necessary for the highest honours—of Turner, for example, who attributed his Senior Wranglership to "knowing his duodecimals," and of one who attained to scarcely less distinction owing to his victory over "a hard quadratic,"—are discredited, in Mr. Wordsworth's opinion, by the evidence of the lists of text-books then in use. The advance made by Cambridge in the earlier part of the century, especially when compared with the immobility of Oxford (where logic held its ground to the exclusion of the Newtonian philosophy), is too manifest to be gainsaid. Unfortunately, however, Newton at Cambridge became very much what Aristotle had been at Paris in the thirteenth century—a supposed terminus of invention in his special field; and little, if any, further advance was made until the present century. Thomas Simpson, of Woolwich, was the only English mathematician who could in any respect be compared with the great mathematicians on the Continent, with De Moivre, Euler, Lagrange, and

Mayer of Würtemberg; while the Gregorys at the Scotch Universities, and Dawson at Sedbergh, surpassed any tutors at Cambridge in their fame as instructors.

In several respects Mr. Wordsworth's volume affords satisfactory disproof of hostile contemporary criticism, not only of that of Uffenbach at the commencement of the century, but also of that of Küttner, in his 'Beiträge zur Kenntniss von England,' towards the close, a work to which, however, we notice that Mr. Wordsworth does not refer.

SCHOPENHAUER'S LIFE.

Schopenhauer's Leben. By W. Gwinner. (Leipzig, Brockhaus; London, Kolkmann.)

THE book before us is a monument of literary self-sacrifice, and proves its writer's disinterestedness, honesty, and freedom from literary vanity. In 1862, two years after the grim pessimist had quitted this world, in search of Nirvāna, Dr. Gwinner, his friend and executor, wrote a short memoir of his life. This memoir had merits rare in a German book, conciseness, symmetry, and good taste. Dr. Gwinner wrote it, as he now states, because he held it a duty to his departed friend, then little known beyond a select circle, to tell the world who Schopenhauer was and what he had said. Dr. Gwinner did so in no spirit of excessive eulogy. Indeed, he was thoroughly alive to the failings of his subject; neither was he a blind follower of his creed. He did not even wish to make Schopenhauer popular, nor to raise him in the eyes of those devoid of comprehension of abnormal mental struggles, and who required to find a saint and saintly thinker combined in the same person. Schopenhauer was an exceptional character, and to interest those who love to study such characters as dare to diverge from the trodden walks of life, Dr. Gwinner wrote. Physiological and psychological causes were at work in developing that strange personality which furnished only the caricature of the far more estimable character concealed under these repulsive exterior traits. The sage intended to teach, not by his life, but by his doctrine. Did he not distinctly say, "I preach asceticism, and am myself no saint"? Can a man be utterly beyond the pale of humanity whose main ethical doctrine rests on the dictum, "Man roots in the heart, not in the head: the purpose and end of life is not an intellectual, but a moral one"?

Now, after the lapse of fifteen years, Dr. Gwinner perceives to his dismay that Schopenhauer has become popular, and popular in the most dangerous manner possible, because in a manner entirely perverted and distorted. An unripe, unhealthy Schopenhauer cultus is abroad. There has arisen what Dr. Gwinner calls "a caricature of pessimism" in the 'Theory of the Unconscious' of Edward von Hartmann. There have even arisen philosophers like Bahnsen and Taubert—whom Dr. Gwinner does not name—who out-Herod Herod. Their theories are the more absurd because, at bottom, all these self-styled successors of Schopenhauer are struggling to free themselves from the dreary conclusions to which their own reasonings lead them, and all of them greatly insist upon grasping and enjoying to the full the material pleasures offered by this world. Though Germany is *par excellence* the land

of pessimism, interest in the matter has been aroused throughout cultured Europe. Mr. James Sully has furnished us with an exhaustive history of this mode of thought. M. E. Caro is at the present moment treating it in the *Revue des Deux Mondes* as the disease of the nineteenth century. And as a disease, as a period of transition from the excessive—what Mr. Sully happily terms the unreasoned—optimism of the eighteenth century to a more healthy ideal and scientific tone of thought, Dr. Gwinner desires the world to regard Schopenhauer's doctrine. He would have them retain its ethical good and reject its poison. In the hopes of quelling the Frankenstein he fears he has contributed to create, Dr. Gwinner publishes the present work, "to expiate the guilt that may fall to my share in this idolatry, because of my perhaps too eulogistic sketch of his life." To this end Dr. Gwinner publishes much new biographical material which he had hitherto withheld, but which less discreet and judicious friends had already in part dragged to daylight. He endeavours throughout to point out the weak places in the armour; he now glosses over the strong ones while before he insisted on them. Consequently he has had in a measure to rewrite, reconstruct, distort and subvert his original book, that now lies before us, swollen to three times its former dimensions, and robbed of many of its former excellences. In one point, fortunately, Dr. Gwinner resembles his friend. His style is pleasant and readable, and consequently those who have not been spoilt by his former work can still peruse this with pleasure.

Indeed, it abounds with matters of interest. It supplements the history of many periods of Schopenhauer's life, and it reconciles us to much that before seemed harsh. The picture now presented by Dr. Gwinner does not in essentials differ from that portrayed by Miss Zimmern in her *Life of Schopenhauer*. But such new lights as we here gain, curiously enough, tend to show the philosopher in a more amiable aspect than we have hitherto known him. This was certainly not Dr. Gwinner's design, but the fact remains. What we have hitherto known of Schopenhauer has chiefly concerned his later years, when, embittered by the non recognition of his originality, deaf, lonely, morose, he had entirely withdrawn from contact with his fellow men, whom he had learnt heartily to despise. Here, for the first time, we gain a fuller picture of his youth. It does not alter the certainty that his pessimistic tendencies were innate, but it shows that he was not by nature formed to be a recluse. A very decided morbid bias, now conclusively proved to have been hereditary, made the boy exquisitely sensitive to human suffering, for which he saw no alleviation, no atonement. Extracts from his boyish diary kept on his travels with his parents show how the sight of some galley-slaves aroused in him the depths of despair to see lives so hopeless, so joyless. He could not enjoy himself in the face of such suffering, and his mother narrates how, after this sight, the most lovely landscapes failed to rouse him. Like the king's son, Cakya-Mouni, he brooded on the mystery of life. But surely this speaks in favour of his heart, not against it. So, also, we find him in these boyish years not only beloved, but loving. His early school-friend

cherished his memory with tenderness, and Schopenhauer returned his affection. Letters from his sister, now first published, evince how fondly she loved her only brother, and how he returned this affection in his own eccentric way, making her at times the confidante of his most intimate love-affairs: for this man, whom we are accustomed to regard as sour and surly, had many a tender feeling. Indeed, this book shows that there was in Venice an attachment so true and strong that for a long time Schopenhauer was tortured with the desire to secure its object to himself for all time, and it is clear that the resolve before it was relinquished cost him many a fierce combat. His sister strongly urged him to sacrifice everything else for love, and it seems probable he might have done so but for the failure at that juncture of the house in which the main portion of his patrimony was invested; this rekindled his morbid apprehensions lest his means should not suffice for the maintenance of a family, and he should lose the freedom from care that mental studies required. Lord Byron was at that time at Venice, and Dr. Gwinner furnishes us with a possible reason why Schopenhauer never sought for an introduction to the poet whom he so greatly admired. It appears that one day, when passing Lord Byron on the lagoons, the lady whom Schopenhauer loved expressed great admiration of the poet's beauty, and thus aroused all Schopenhauer's jealousy and suspicion. At college, too, we encounter him in a more amiable light, relatively speaking, of course. He was generous to his poorer fellow students; equipped several of them for the Wars of Liberation, though he refused to join himself; allowed another to board and lodge with him free of cost for a year; took Bunsen travelling with him, and paid his expenses.

The letters Goethe wrote to him when Schopenhauer was examining his 'Theory of Colours' show how highly Goethe prized the young man's ability, but also how little he felt at his ease with him. Schopenhauer's evince his deep-rooted mistrust of his fellow-men. He would not allow Goethe to show his letters or his MS. essay to any friends, and he was for ever in terror lest his ideas should be stolen from him. This mistrust made him quarrel with his publisher on the appearance of the first volume of 'Die Welt als Wille und Vorstellung.' The printers had been in arrears owing to the delays of the censorship. Schopenhauer chose to think Brockhaus was at fault, and accused him, in a violent letter, of being no man of honour. Brockhaus vindicated himself in language as emphatic as Schopenhauer's, and ended by expressing a hope that his prophecy that Schopenhauer's work would be used as waste-paper might not be verified. How far such a prophecy in the mouth of a publisher carries within itself its own fulfilment, how far it may have contributed to the silence with which Schopenhauer's book was greeted at its birth, it is not for us to conjecture. It is certain that when, in 1835, Schopenhauer ventured to inquire about the sale of his work, he had to hear that it had been in great part disposed of as waste-paper to defray expenses.

There are many other interesting little points like these over which we would gladly linger, but we must pass on to another and entirely new incident, and relate how

narrowly Schopenhauer missed becoming an English author. It had from all time been his ambition to be favourably known in England. The English he held in high esteem, as the most intelligent people in Europe, and he always courted their society when obtainable. His command of the language was almost perfect, although he had only spent a few months in the country; he adopted English habits and customs as far as he could, soliloquized in English, and wrote his private accounts in that language. He also read the English papers and reviews. Now it happened that in 1829 the July number of the *Foreign Review and Continental Miscellany* published an article on Damiron's 'Histoire de la Philosophie en France,' in which the desire for an English translation of Kant's more important works was expressed. This remark gave Schopenhauer an opportunity to moot a project he had greatly at heart, namely, to furnish England with such a translation. To an English publisher he had already applied fruitlessly. He forthwith addressed a long letter to the anonymous writer of the article in the *Review*, explaining that he was prompted to take this step by the desire he had long cherished of seeing Kant's works introduced into England.

"Kant's sublime works were certainly not made for one century, nor for one country alone: they will once spread over all Europe. But it is especially in England that I hope they will thrive well, and even, perhaps, bear better fruit than they did in their own country, where their fate has been a thorough neglect for the first years after appearing, to which succeeded universal admiration, which however was soon turned off from them to a most unworthy object, the nonsensical philosophy of Fichte. . . . The course of my experience has convinced me of the truth of Lord Bacon's opinion, that in warm climates people are generally more sensible and intelligent than in cold ones, but that the eminent geniuses of cold countries surpass by far even the most distinguished of warm regions. Germany has in the last century brought forth two of the very first rate talents, Kant and Goethe, yet the generality of the nation is extremely dull, and their want of judgment is but the more set off by their learning. It is, therefore, very wrong to judge of nations by the great men born among them, i.e., of the rule by the exceptions. Without intending any flattery, I sincerely believe the English nation to be the most intelligent in Europe, and accordingly we find the climate of England knowing neither our chilling cold nor our scorching heat, but being truly temperate. I therefore am of opinion that the introduction of Kant's works into England will prove highly beneficial for Kant's glory, and for the improvement of the English: most certainly it will exercise a deep influence, first on the learned alone, but by their medium, in the course of time, on the whole nation. Very often have I ventured to affirm that if Kant had written in English or in Latin, never would Parliament have been disputing four years about the emancipation of the Catholics, and the mob in Ireland would not have fought about it."

(There is something exquisitely comic, not to say optimistic, in the notion of an Irish mob reading Kant, and being pacified by his arguments.) Schopenhauer then proceeds to lay his project before his correspondent, offering himself as the translator,—

"Believing, as I am going to state more at large, that, all things well poised, there will hardly be found a man more proper for the task than myself. But as I have no literary acquaintances whatever in England, I hope that you, sir, will not shun some trouble, in order to forward an

enterprise for which you expressed your anxious wishes. To this end it is necessary that I acquaint you a little with myself, for I cannot suppose my literary character to have reached you. But as you have no reason whatever to lend an implicit faith to my statements concerning myself, I must contrive as much as possible to bring forth only such as may be verified by evidence accessible even to you."

He admits that English books ought undoubtedly to be written by Englishmen, but the case of Kant, he says, is peculiar; a merely verbal knowledge of German does not suffice for the translation of Kant, it needs a long and profound study of his philosophy to enable any one to understand his obscure style. A merely verbal translation would often be excessively incorrect, especially as German is richer in philosophical terms than English, a circumstance of which Kant availed himself to the fullest extent. His contorted periods must be resolved into shorter ones, his intricate style simplified. If any Englishman is forthcoming who has devoted his life to metaphysics, Schopenhauer is willing to resign the task; if not, he holds himself to be the proper man. No doubt his English may at times be deficient, but he is willing his MS. should be revised by any Englishman philosophically learned.

"I would accordingly venture to say that my deficiency seems very inconsiderable if compared to that of an English translator, who, without having previously penetrated Kant's opinions in general, now sits staring at a passage he does not know what to make of, till he gets rid of it by putting in its stead some commonplace thought of his own store, though expressed in very choice English. . . . After all I have said, I need not protest that I would work *con amore*, and use every possible exertion for the glory of Kant's name and the credit of my own."

Schopenhauer was answered by Francis Haywood, the writer of the anonymous article. The latter replied briefly, evidently thinking he had to deal with an ordinary German professor whom he could make serviceable. He stated that some time ago he had himself begun a translation of the 'Critique,' but had abandoned it from the difficulty of the task and other obstacles. He added that his own knowledge of German was limited, but he thought that, conjointly with Schopenhauer, he would have the courage to appear before the world as Kant's translator. And he then proceeded to lay proposals before Schopenhauer, in which the philosopher discerned indications of an intention to make a tool of him. This letter Schopenhauer left unanswered. An unsatisfactory correspondence then ensued with the publishers, whom Schopenhauer now addressed directly, again stating his peculiar qualifications for the proposed task, and adding that Mr. Haywood was precisely the sort of translator from whom he wished to preserve Kant. He further expressed a wish that the publishers should consult some competent literary men on the matter.

"I even would for this purpose recommend the very sensible and clever gentleman who wrote the analysis of Novalis and that of Jean Paul's works in your review, if only I was sure that not he too, like Mr. H., will have more in view his private advantage than the good of literature and the genuine perception of the work in contemplation."

Doubtless this "sensible and clever gentleman" was Mr. Carlyle. A *rapprochement* between him and Schopenhauer would have been

amusing, but the publishers were deaf to Schopenhauer's appeals, and advised him to accept Mr. Haywood's offers. It was very clear both parties misapprehended the nature of the man with whom they were dealing. Schopenhauer still did not relinquish his project. He applied to Campbell, who, at that time, had aided in founding an association for the encouragement of literature, contending that his case fell within the latter's province. This letter was delivered to Campbell by Mr. Capes, who knew both the poet and the philosopher, and was to testify to the latter's knowledge of English. Unfortunately, the story here breaks off. Campbell's reply is not preserved.

That Schopenhauer's offers were everywhere rejected cannot be sufficiently deplored. His English letters prove that, with trifling revision, he could have held his own as an English stylist, and the translations that do exist of Kant's works prove how correctly he judged the difficulty—nay, almost impossibility—of the task to any who had merely learned German as a language. England still waits for a translation of Kant, and it seems only too probable that Schopenhauer's prophecy will be fulfilled, that "a century may pass ere there shall again meet in the same head so much Kantian philosophy with so much English as happen to dwell together in mine."

Essays of Montaigne. Translated by Charles Cotton. With some Account of the Life of Montaigne, Notes, and a Translation of all the Letters known to be extant. Edited by William Carew Hazlitt. 3 vols. (Reeves & Turner.)

MR. HAZLITT'S new edition of Cotton's 'Montaigne' supplies a handsome library edition of the most popular—and, on the whole, the best—of existing translations. Besides the interest it possesses in consequence of having been employed by Shakspeare, Florio's version will always commend itself to those who like the quaintness and raciness of sixteenth century English. Cotton is, however, both easier to read and closer to his original than the old Oxford professor and dictionary maker, who, in consequence perhaps of his Tuscan origin, had a fancy for long words and foreign idioms. The present edition is printed in admirable type, appears at a price far less than is usual in the case of a work of its class, and is in all outward respects suitable for the library shelves. A short biography, translated from that by M. Charles Louandre which appears in the French Variorum edition of 1854, and which includes the principal facts narrated by Montaigne in the *Essays* or preserved in the records of his travels, is prefixed. In mentioning these facts, all that can honestly be advanced in favour of the book is said. As is not uncommon in the case of Mr. Hazlitt's publications, all that can be done for a book is done by everybody concerned in its production except himself. We came to it prepossessed in its favour, so goodly looked the three handsome volumes, and so suitable to the dignity of Montaigne, who, though a gossip, is a person of highest distinction, and should not be read in a shabby edition. An hour's perusal served to show how slovenly, incomplete, and inaccurate is Mr. Hazlitt's work. A proof of incompleteness is that M. Lou-

andre's biographical preface is left unfinished, the fourth part, which contains critical verdicts upon Montaigne, always a pleasant possession to the scholar, being omitted. The "Avertissement pour les Œuvres de la Boétie" is also left out. Comparing the book with the translation edited by Mr. Hazlitt's father, we find the long series of critical notices and the chapter of bibliography are also excised. With them disappears the diary of Montaigne's journey into Italy, through Switzerland and Germany. If Mr. Hazlitt objects to this censure on the ground that his work is called 'Essays of Montaigne,' we answer that he includes the letters, of which he gives more than his father's work contains.

We do not care, however, to press far this accusation, seeing that the diary in question having been recently discovered was certainly not translated by Cotton, whose work is now professedly given. More serious accusations are in store. First, as to text. Absolutely haphazard we take the thirteenth chapter of the second book, which is entitled "Of judging of the death of another." The first two or three sentences of the original run as follows (we quote from the so-called Variorum edition of M. Charles Louandre, in four volumes, Paris, 1854, which is that to which Mr. Hazlitt himself refers):—

"Quand nous jugeons de l'assurance d'autrui en la mort, qui est sans doute la plus remarquable action de la vie humaine, il se faut prendre garde d'une chose, Que malaysement on croit estre arrivé à ce point. Peu de gens meurent, résolu que ce soit leur heure dernière; et n'est endroit où la piperie de l'esperance nous amuse plus: elle ne cesse de corner aux aureilles: 'D'autres ont bien esté plus malades sans mourir; l'affaire n'est pas si desesperee qu'on pense; et, au pis aller, Dieu a bien fait d'autres miracles.'"

Now, turning to Cotton's translation, reprinted by Messrs. Alexander Murray & Co. from the edition of 1700, we find these words thus translated:—

"When we judge of another's assurance in death, which without doubt is the most remarkable action of human life; we are apt to take notice of one thing, which is, that men very hardly believe themselves to be arriv'd to that period. Few men die in an opinion that it is their last hour, and there is nothing wherein the flattery of hope does more delude us. It never ceases to whisper in our ears, 'Others have been much sicker without dying; my condition is not so desperate as 'tis thought; and at the worst, God has done other miracles.'"

The elder Mr. Hazlitt, in his edition of Cotton, gives the passage thus:—

"When we judge of another's constancy and courage in dying, which, without doubt, is the most remarkable action of human life, we are to take notice of one thing: which is that men very hardly believe themselves to be arrived to that period. Few men die in an opinion that it is their last hour; there is nothing wherein the flattery of hope does more delude us. It never ceases to whisper in our ears, 'Others have been much sicker without dying; my condition is not so desperate as 'tis thought; and at the worst, God has done other miracles.'"

Mr. Carew Hazlitt lastly renders it as follows:—

"When we judge of another's assurance in death, which, without doubt, is the most remarkable action of human life, we are to take heed of one thing: which is that men very hardly believe themselves to have arrived to that period. Few men come to die in the opinion that it is their latest hour; and there is nothing wherein the flattery of

hope more deludes us; it never ceases to whisper in our ears, 'Others have been much sicker without dying; your condition is not so desperate as 'tis thought; and, at the worst, God has done other miracles.'"

Now none of these translations is faultless; but of the three the first is the best. All translate *piperie*, "flattery." It is really "cozenage," as in the famous lines of Dryden, suggested probably by this very passage in Montaigne:—

When I consider, life 'tis all a cheat.
Yet, fooled with hope, men favour the deceit.

Strange cozenage! none would live past years again,
Yet all hope pleasure in what yet remain, &c.
Cotgrave gives "Cousening, deceiving, beguiling, over-reaching; a gulling or cheating," as the meaning of *piperie*, and the Academy's Dictionary renders it *tromperie*, *fourberie*. *Corner* also means to sound as with a trumpet, which is the very reverse of to whisper. Florio escapes both these errors, rendering the former word "deceit," and the latter "ring." In the translation of the last phrase, also, Florio gives the exact equivalent of the French, "God has done greater wonders," not others. Mr. Hazlitt, the elder, substitutes for "assurance" "constancy and courage"; his son returns to the original translation. The latest editor changes the words, "to take notice of one thing," to "to take heed of one thing," which is, perhaps, slightly better. He introduces one or two unimportant variations, and then he needlessly and inelegantly writes, "Few men come to die" in place of "Few men die." He substitutes "your condition" for "my condition"; but in making an alteration entirely without significance he fails to give the right translation, which is literal and direct, "the affair is not so serious as 'tis thought." We repeat that this instance of bungling translation is absolutely taken at a venture.

The notes Mr. Hazlitt has altered with characteristic ingenuity of error and perversity of wrong-doing. These are principally taken from his father's version, or from the French edition to which previous reference has been made. Wherever it is possible to slip Mr. Hazlitt has fallen. We will take a few instances from his opening pages: on Liv. I., cap. i., for example, M. Louandre has this note, which he takes from Pierre Coste, on the name "Zenon," used by Montaigne, "Sthénon, d'après Plutarque qui le nomme aussi Sthenius et Sthénis." For *Sthenius* Mr. Hazlitt substitutes "Sthennus." The name in Sir T. North is "Sthenis." On page 7, for "la tristezza," malignity, Mr. Hazlitt gives us "la Trèstezza," which is not Italian. On page 10, a line of Petrarch—

Qui può dir com' egli arde, è in picciol fuoco—
is translated with a curious mixture of tameness and licence:—"He who can express in words the ardour of his love has but little love to express." Opposite this precious specimen of translation Mr. Hazlitt puts "Petrarca, Sonnetto 137," as though he were quoting from the Italian, not the English. The number of the sonnet is, moreover, not "137," but 118. It is curious how wrong are all the translators in this respect. Both the editions by the Hazlitts, together with the French edition, give the number as 137, while Florio gives it as 140, and supplies a naïve translation. It is the last line of Sonnet 118, commencing—

Più volte già dal bel sembiante umano,

'Rime colla Interpretazione, composta dal Conte Giacomo Leopardi,' Milano, 1826. On page 12 Mr. Hazlitt compresses a note of M. Louandre with the startling effect of making Montaigne quote from the 'Émile' of Rousseau. In the second note on this page (there are but two), by leaving out the indefinite article in a translation he quite changes its significance. On page 15 is a translation from Lucretius, so inelegant as to be practically inaccurate. On page 19 a reference to Livy takes this curious form: "Livy, Epit. of Lib. xlviii." English and Latin being apparently capable of being used indifferently. An extract from the tragedies of Seneca occurs on page 21:—

Quæris, quo jaceas, post obitum, loco?
Quo non nata jacent.

Regardless of his father's rendering, Mr. Hazlitt achieves a conquest in the following translation:—"Dost ask where thou shalt be when dead? Where things not born lie, *that never being had.*" The italics are of course our own. On page 10 is another strange reference: "Catullus, *Epig.* li. 5."

Here we break off in weariness. Three essays out of more than one hundred, twenty-one pages out of more than fifteen hundred, have yielded the foregoing crop of blunders. Surely it is time for Mr. Hazlitt to stop. He is flooding our literature with books that are calculated to attract scholars, and are, when trusted, sure to lead them into error. If he must write and publish, let him reproduce textually the works of his predecessors. We shall then cease to bear him a grudge for depreciating English scholarship and at the same time, by his sumptuous and inaccurate editions of books that we want, shutting out the more trustworthy works that might otherwise be supplied.

NOVELS OF THE WEEK.

The World Well Lost. By E. Lynn Linton. 2 vols. (Chatto & Windus.)

In Love and War. By Charles Gibbon. 3 vols. (Bentley & Son.)

Mirage. By George Fleming. 3 vols. (Macmillan & Co.)

Miss Misanthrope. By Justin McCarthy. 2 vols. (Chatto & Windus.)

An Innocent Sinner. By Mabel Collins. 3 vols. (Tinsley Brothers.)

Riven Bonds. Translated by Bertha Ness from the German of E. Werner. 2 vols. (Remington.)

MRS. LYNN LINTON is an able woman, and her new novel is an able book; indeed, it is, to our thinking, the most finished tale she has written. The plot has been carefully contrived, the characters are sedulously elaborated, the dialogue is good, the descriptions are full of point and vigour, and the reader's interest is kept up to the end. Such a work necessarily ranks high among the volumes which fill the shelves of the circulating libraries; and it would fall little, if at all, below the first rank of novels, were it not that to Mrs. Linton, with all her ability, has been denied the gift essential to a novelist of the highest class, a gift which is natural, not acquired, and which women inferior in talent and knowledge to Mrs. Linton have possessed,—that of creative power. Mrs. Linton takes enormous pains with her *dramatis personæ*. They are carefully distinguished, their actions

are suited to their characters, their talk to their actions, and, indeed, they are so well fashioned that it is some time before the keenest reader discovers that they are not alive. But life is the one endowment Mrs. Linton cannot give them. Of this, indeed, she seems partly conscious, and the only fault we can find with her present tale is that she has, in her anxiety to animate her puppets, occasionally fallen into exaggeration. For instance, she wishes to represent the only child of a man who has made a large fortune by soap-boiling as a weak, commonplace girl, whose nature has remained as narrow and confined as if she had lived all her life in the eight-roomed house in Clapton where she spent her childhood. But so anxious is the author to make us understand this that she forgets probabilities, and ignores the fact that a man strongly attached to his only daughter as the soap-boiler is represented as being would have used his wealth to give her a good education. Mrs. Linton makes the heiress talk thus to her suitor:—

"I doubt you think over well of me," she said in a low voice after a time.

"Yes? do I?" he answered.

"I'm only a plain little body," she continued; "and it would be a pity if—" She stopped.

"If what?" he asked.

"If you thought more of me than I deserve," said Jemima.

"Could I?"

"She opened her eyes in frank astonishment.

"Why, of course you could," she said; "I ain't a saint!"

This is obviously unnatural, and Mrs. Linton would never have made such a mistake had her characters been evolved naturally and not artificially. These remarks are not made in a spirit of fault-finding. Our object is to show why 'The World Well Lost,' able as it is, cannot be ranked with 'Jane Eyre' and 'Adam Bede.' It is the work of a practised and even brilliant writer, but it is not a great novel.

The other books on our list must be tried by a far lower standard.

Mr. Gibbon's theme is supplied by the old story of the Bridge of Lauder and the fall of Cochrane "the mason." This historic episode he works up with the Border ballad of 'Catherine Janfarie,' making the legendary heroine and her lover, Gordon of Lamington, play an important part in the political story. It is fair to say that he has discharged his task better than ninety-nine writers out of a hundred would have done, but yet it is not so vivid a presentment as he has often given us of more modern tales. Though he falls into no obvious absurdities, he does not seem to have minutely mastered those minor touches which made Scott seem so real. For instance (we speak under correction), a Janfarie of Johnstone appears to us a *vox nihili*. Was not the true heroine a Catherine Johnston of Wamphray, and does not this account for the variations in the old ballad? Scott made few slips in family history, which to so great an extent is the history of Scotland. We do not say that our author has done so, but there seems to be a want of familiarity with the sort of knowledge that is indispensable to making a book of this kind valuable. For the rest, the present volumes are readable, as is everything Mr. Gibbon has written, but we doubt if they will revive the taste for the romantic days of feudalism.

It is not the general impression in England that there is much romance connected with the tours of Americans. If Mr. Fleming may be believed, however, that is a mistake, and American tourists are among the most romantic people in existence. 'Mirage,' like 'A Nile Novel,' is a combination of Murray and a love-tale, and really the mixture is by no means bad. Both ingredients are in this instance attractive, and so cleverly fused that neither seems obtrusive at any time. The descriptions of the scenery, people, and life in Palestine are full of local colouring, and intensify the interest which every one must feel in a land so full of holy and historical associations. The love-story is told with refinement and acuteness, and there is no lack of individuality in the *dramatis personæ*. Nor is the book without sensational incidents, which, however, all happen naturally, and end without a catastrophe. Mr. Fleming is to be congratulated on having made progress in novel-writing, for 'Mirage' is certainly an improvement on 'A Nile Novel,' and, above all, it is a work *sui generis*.

Mr. McCarthy has again produced a charming portrait of a girl whose story brings her into an amusing and lively company. Minola herself, with her premature and innocent cynicism, which breaks down at the first touch of true affection, is consistent and well sustained throughout; and the men she comes in contact with are fairly real specimens of different phases of modern society, though of course their characteristics are somewhat exaggerated. We acknowledge that St. Paul, the reckless backwoodsman, is rather our favourite. His final interview with Minola is admirably told. "That young fool Heron," too, has his merits, not the least of which is what he calls his colonialism, a certain freshness of view, and habit of taking people upon trust. Very good fun is made of the heroine's third admirer, Mr. Blanchet, the poet. His art criticisms are very charming. "We don't care about nature, our school," is the key-note of the little society of mutual admirers. Here is a painting by one of the school:—

"The Lady Venus was draped from chin to toes in a snuff-coloured gown, and was represented as seated on a rock, biting the nails of a link greenish hand; and she had sunken cheeks, livid eyes, and a complexion like that of the prairie sage-grass. Any other Venus made Hubert Blanchet shudder."

Here is a *morceau* of their poetry:—

I asked of my soul—What is death?

I asked of my love—What is hate?

I asked of decay—Art thou life?

And of night—Art thou day?

Did they answer?

This passage concludes a recitation which Blanchet inflicts upon his friends, with an effect that is finely described. "His poem," in fact, "belonged to what might be called the literature of disease. In principle, they said to corruption, 'Thou art my father,' and to the worm, 'Thou art my mother and my sister.' They dealt largely in graves and corpses, and the loves of skeletons, and the sweet virtues of sin, and the joys of despair and dyspepsia. They taught that there is no truth but paradox." It is well for Minola's happiness that Blanchet in time reveals himself as a cad and a coward. A fourth lover, Mr. Sheppard, is a smug Philistine, who is totally antipathetic to her, but whose prosaic

persistence has its respectable side. In the end the happiness of Minola and Heron is secured by pretty, trivial Lucy Money making a sacrifice which all three are generously emulous of making. The dénouement is perfectly natural and artistic, and a hopeful moral is conveyed without any preaching.

Miss Collins, who writes with correctness and vigour, has chosen, in 'An Innocent Sinner,' to rely for interest on an entirely new combination of circumstances. She "believes that a new combination is effected by simply placing one of the actors in the little drama in a state in which people are conventionally supposed to give up all interest in this particular stage and in the actors upon it." In other words, the lady, who to all appearance feels the deepest passion for the doctor whom her husband has consulted, is "not herself at all," but possessed by the spirit of a dead lover of the doctor. This is a gruesome possibility to contemplate, and is elaborated with some skill. It does not give much scope for character drawing, Mrs. Venn being always either in, or recovering from, a trance. The unwise eagerness of the professor to utilize her clairvoyance for experiments is natural enough, and is supposed to bring her to the state in which "Stella" takes possession. It is more possible to criticize one of the short stories bound with the last volume of the novel. 'On Different Levels' seems to be a wholesome as well as a well-written tale.

The bonds riven in the last work of the author of 'Under a Charm' are those of matrimony. A young German, in a gushing mood, deserts his counting-house and his too domestic wife for the life of a musical composer and the society of a passionate Italian beauty. Reinhold, or Signor Rinaldo, is well described, though most English readers will be rather repelled by his enthusiasm, and indignant at his artistic hypocrisy. Certainly, he is a selfish scamp, and the signora has more to do with his errors than the needs of his mental idiosyncrasy. His lamentations and rhapsodies are well contrasted with the plain sense of his brother, a merchant skipper, who comes home after a long absence just when Reinhold is on the point of escaping. His feelings are not demonstrative, but he is genuinely touched by his sister-in-law Ella's distress, and makes a discovery about the colour of her eyes which causes him, being a manly fellow, to go through much repressive self-discipline. The character of Ella, whose principal fault was being too youthful, is brought out as well as hardened by adversity. She gains a complete mastery over the truant Reinhold, to whom she is reconciled by force of circumstances, which need not be revealed. It is a slight and not wholly pleasant story.

CHRISTMAS BOOKS.

Little Wide Awake: a Story-book for Little Children. By Mrs. Sale Barker. With Illustrations. (Routledge & Sons.)

Aunt Emma's Picture-Book. With Illustrations. (Nelson & Sons.)

Good out of Evil: a Tale for Children. By Mrs. Surr. (Same publishers.)

Our Little Sunbeam's Picture-Book. Tales and Sketches written by Mrs. Semple Garrett. With Illustrations by Sir John Gilbert, R.A., J. E. Millais, R.A., and other Artists. (Routledge & Sons.)

Stories from Homer; with Flaxman's Designs. By the Rev. A. J. Church. (Seeley, Jackson & Halliday.)

THE illustrations in some of the children's story-books are so good that they deserve a better fate than to be thumbed and torn in a nursery scramble. We would hope that the children of the rising generation may be taught to feel respect for the efforts that are made to provide them with really beautiful objects, and as their young eyes have good illustrations to look at, as well as good stories to read, that they will grow up with an instinct for art, and know the difference between what is good and what is bad.

Little Wide Awake's story-book contains, amongst other excellent children's stories, one called 'Little Speckly,' which, we think, will be a source of great delight in nursery circles. It is about a clever little hen, rather too conceited about her cleverness; but it is a pretty story, and quite worth the price of the whole book. The illustrations are all pleasant.

'Aunt Emma's Picture-Book' contains a short explanation, such as children love, of each picture. The cat in the frontispiece is one of the best drawings of a cat we have seen.

'Good out of Evil' is an elegant-looking little book. It is beautifully illustrated with pictures of birds of every degree, which play a great part in the story. The moral of the book is, that to return evil for evil brings neither comfort nor satisfaction; but to return good for evil "cures bad things by good ones," as old Mr. Caxton phrases it in Lord Lytton's novel.

'Our Little Sunbeam's Picture-Book' is a *livre de luxe*, as regards paper, type, and illustrations. The letter-press, by Mrs. Semple Garrett, is simple and appropriate; little children will, we think, approve of the stories and explanations of the pictures written for their amusement.

It is long since we have seen a Christmas book (if we may so call it) which is at once so attractive and so satisfactory as Mr. Church's. The author, already well known from a series of excellent translations of Tacitus, here reproduces in simple, elegant English all the most striking episodes of the Iliad and Odyssey. He has, in fact, done for Homer what Kingsley did for Greek mythology; but Mr. Church has this advantage over his predecessor, that he has been able to give almost a literal version of the original Greek stories. That the work is well done, it is almost superfluous to say. The designs of Flaxman have been used as illustrations.

OUR LIBRARY TABLE.

THE papers on Holland which Mr. Wood has collected (Bentley & Son) appeared originally in the *Argosy*, and were evidently written by a young man endowed with a more than ordinary share of the amusing egotism and sweet naïveté of youth. We should have thought that after the publication of Mr. Havard's 'Dead Cities of the Zuyder Zee' and 'Picturesque Holland,' and the appearance of sundry articles and disquisitions on the Netherlands in periodicals and newspapers, the little kingdom of which its enemies say that it represents the complete triumph of well-conducted Philistinism had become by this time so well known that the narrative might have been left without detriment to share the fate which generally overtakes the chaff of magazine literature. Mr. Wood, however, who is of opinion that "Holland is as much a sealed book as are the bush-ranges of Australia or the vast prairies of California," and apparently started on his voyage with considerable misgivings as to the probability of returning in safety to his native shore, may plead that his account is distinguished by certain characteristics from those of his predecessors, which entitle it to be given to the world a second time. The great feature of the book is a detailed record of what Mr. Wood and his friend A. — apparently a highly witty individual — thought, said, and did. We are not wearied with political discussions or digressions on art; there are no historical dissertations, with the ex-

ception of a few pages copied from Motley, nor philosophical reflections, save here and there a few remarks to draw away the attention from the central figure, and to make the reader forget what Mr. Wood had for dinner, what sort of bed he had, and how he felt when he got up. Not that the author, as he informs us, was unfitted to deal with "abstruse questions," but "his attention was rather given to observing the country and the people," and recording his impressions.

THE *London Post-Office Directory* (Kelly & Co.) has reached its seventy-ninth issue, and furnishes, as usual, ample evidence that elaborate arrangements and constant care enable its compilers not merely to keep pace with the growth of London, but to register the countless changes that take place in every portion of the metropolis. The extreme accuracy of the printing will be most admired by those who are aware of the excessive difficulty of securing correctness in long lists of proper names; but every one can appreciate the ease with which any portion of this enormous mass of facts can be consulted.

BESIDES the floral cards we mentioned some weeks ago, Messrs. Marcus Ward & Co. have sent us a number of Christmas Cards richly decorated, and displaying both taste and invention. They also send some excellent wall decorations, and their ingenious and serviceable *Condensed Diaries*.

To Messrs. Letts we are indebted for a selection of their well-known Pocket-Books, Diaries, and Calendars, all characterized by sound workmanship, good paper, clear print, and stout bindings. They also show the taste of their producers, and, although prepared with a view to use, they are handsome in appearance, more especially the Pocket-Book.—Messrs. Bemrose & Son also send us two or three useful and well-bound Pocket-Books. They have further brought out a Calendar, each day of which is marked by a text from Scripture, a use of the Bible that seems to us objectionable.

WE have on our table the following new books and new editions:—*The Legend of St. Christopher*, by Mr. E. Shipley (Poole).—*The Portsmouth Poems*, by T. W. L. Smith (Moxon).—*Narrative Poetry* (Routledge).—*Poems*, by W. F. Rock (Kent).—*Sermons*, by W. Tait, M.A. (Hamilton).—*Spirit-Scenes of the Bible*, by Rev. A. R. Hogan, M.A. (Simpkin).—*De Ecclesia et Cathedra*, by Hon. E. Lindsay, 2 vols. (Longmans).—*Scripture Illustrations*, by J. Eadie, edited by J. E. Jackson (Collins).—*Lectures on Preaching*, by Rev. P. Brooks (New York, Dutton).—*What is Natural Theology?* by A. Barry, D.D. (Society for Promoting Christian Knowledge).—*Bible Lessons in Bible Words*, Parts I. and II., by M. T. Yates (Manchester, Heywood).—*Studia Sacra*, by Rev. J. Keble, M.A. (Parker).—*Commentary on the Thessalonians*, by J. Eadie, edited by Rev. W. Young, M.A. (Macmillan).—*The Canons of the First Four General Councils* (Macmillan).—*The Doctrine of the Real Presence Refuted*, by J. Harrison, D.D. (Religious Book Society).—*Ratnavali*, by Ludwig Fritz (Woblaner).—*Alt-Ilion im Dumbreckthal*, by E. Brentano (Frankfurt, Zimmer).—*La Convention de Genève*, by C. Lueder (Erlangen, Besold).—*Bayrische Dorfgeschichten*, by Hans Hopsen (Stuttgart, Hallberger).—*Lucretii Philosophia*, by J. Woltjer (Groninge, Noordhoff).—*Literat Album*, by G. Meyer (Stockholm, Oscar).—*Hymns for Infant Minds*, by A. and J. Taylor (Routledge).—*The Christian Year* (Routledge).—*Mottos and Aphorisms from Shakespeare* (Hogg).—*The Mythology of Ancient Greece and Italy*, by T. Keightley, edited by L. Schmitz, LL.D. (Bell).—*Mark Seaworth*, by W. H. G. Kingston (Griffith & Farran).—*Our Sailors*, by W. H. G. Kingston (Griffith & Farran).—*Swiss Family Robinson*, by Mrs. H. B. Paull (Warne).—*The Philosophy of Voice*, by C. Lunn (Tindall).—*and History of the Wars of Frederick the First*, by G. B. Testa (Smith & Elder). Also the following Pamphlets: *New and Old Methods of Ethics*, by F. Y. Edgeworth (Parker).—*The Scholomaster*, by R. Ascham, Book I., edited by J. T. Margoschis (Madras, Higginbotham).—*Sound Con-*

stitutional Principles, by R. Herring (Longmans).—*The Guardians; or, is "Union" Strength?* by Ixion (Hardwicke & Bogue).—*On the Theories on Usury*, by J. B. Pearson, B.D. (Cambridge, Deighton).—*Russia as She Is*, by J. S. Storr (Trübner).—*and The Earl of Beaconsfield, Part I*, by M. Seton (Allen).

LIST OF NEW BOOKS.

Theology.

- Anderson's (Dr.) *Searching the Scriptures in order to Abiding Communion with God*, 12mo. 2/6 cl.
Blackie's (J. S.) *Natural History of Atheism*, cr. 8vo. 6/ cl.
Boroughs's (Rev. H. C.) *Autumn Readings on the Poetical Books of the Bible*, 12mo. 5/ cl.
Classic Preachers of the English Church, with Introduction by J. E. Kempe, cr. 8vo. 7/8 cl.
Calross's (J.) *Thy First Love, Christ's Message to Ephesus*, 12mo. 2/6 cl.
Curtis's (S. I.) *The Levitical Priests*, cr. 8vo. 5/ cl.
Daily Helps by the Way, Scripture Text Book, 32mo. 1/6 cl.
Dawson's (G.) *Sermons on Disputed Points and Special Occasions*, cr. 8vo. 6/ cl.
MacLeod's (A.) *Days of Heaven upon Earth and other Sermons*, cr. 8vo. 6/6 cl.
Masters in English Theology, edited by J. Barry, cr. 8vo. 7/6 cl.
Whitmarsh's (Rev. E. D.) *Scripture Searchings in the New Testament*, 2 vols. cr. 8vo. 21/ cl.
Wieseler's (K.) *Chronological Synopsis of the Four Gospels*, 12mo. 5/ cl. (Bohn's Ecclesiastical Library.)
Winslow's (O.) *Christ and the Christian in Temptation*, 3/6 cl.

Fine Art.

- Dafforne's (J.) *Albert Memorial, Hyde Park, its History, &c.*, 4to. 25/ cl.
Hunt's (W.) *Talks about Art*, cr. 8vo. 3/6 cl.
Lofie's (Mrs.) *The Dining Room*, 2/6 cl. (Art at Home Series.)
Wilson's (E.) *Cleopatra's Needle, &c.*, cr. 8vo. 5/ cl.

Law.

- Sutherland's (D.) *Digest of Indian Law Reports*, 4to. 63/ cl.

Music.

- Harmony, by J. Stainer, 8vo. 2/ swd. (Novello's Music Primers.)

Poetry and the Drama.

- Book of Scottish Poems, edited by J. Ross, cr. 8vo. 7/6 cl.
Craig's (C. P.) *Zella, and other Poems*, 12mo. 5/ cl.
Fox's (G.) *Carols for Christmas Tide*, roy. 8vo. 2/ swd.
Morrison's (J.) *Pontius Pilate, a Drama, and other Poems*, 5/ cl.
Veitch's (J.) *History and Poetry of the Scottish Borders*, 10/6 cl.

Geography.

- Clifford's (J. E. S.) *Homes and Home Life in Bible Lands*, 2/ cl.
Hare's (A. J. C.) *Walks in London*, 2 vols. cr. 8vo. 24/ cl.
Simms's (F. W.) *England to Calcutta by Overland Route in 1845*, 12mo. 6/ cl.

History and Biography.

- Brock (W.) *Life of*, by C. M. Birrell, cr. 8vo. 6/ cl.
Eliot's (Sir H. M.) *History of India*, Vol. 8, 8vo. 24/ cl.
L'Estrange's (Rev. A. G.) *History of English Humour*, 21/ cl.
Martineau's (H.) *History of the Thirty Years' Peace*, Vol. 2, 12mo. 3/6 cl. (Bohn's Standard Library.)
Melbourne (Right Hon. W. Second Viscount), *Memoir of*, by W. T. M. C. Torrens, 2 vols. 8vo. 32/ cl.
Taylor's (Col. M.) *Story of My Life*, 1 vol. cr. 8vo. 9/ cl.
Thomson's (Rev. A.) *Home Life in Ancient Palestine*, 3/6 cl.
War Correspondence of the *Daily News*, 1877, *History of the War between Russia and Turkey*, cr. 8vo. 10/6 cl.

Philology.

- Wall's (C. H.) *Student's French Grammar*, 12mo. 7/6 cl.

Science.

- Adams (W. H. D.) and Giacomelli's (H.) *Bird World*, 10/6
Hogg's (J.) *Cure of Cataract and other Eye Affections*, 2/6 cl.
Miall's (L. C.) *Studies in Comparative Anatomy*, No. 1, *Skull of the Crocodile*, 8vo. 2/6 cl.
Riggs's (A.) *Practical Treatise on the Steam Engine*, 42/ cl.
Sturge's (O.) *Chorea and Whooping Cough*, cr. 8vo. 3/6 cl.
Topinard's (Dr. P.) *Anthropology*, trans. by R. T. H. Bartley, cr. 8vo. 7/6 cl.

General Literature.

- Besant and Rice's *Golden Butterfly*, 12mo. 2/ bds.
Besant and Rice's *My Little Girl*, 12mo. 2/ bds.
Besant and Rice's *With Harp and Crown*, 12mo. 2/ bds.
Black Beauty, his Groom and Companions, translated by A. Sewell, 12mo. 2/ cl.
Boyle's (F.) *Narrative of an Expelled Correspondent*, 14/ cl.
Broom's (H.) *The Missing Will*, cr. 8vo. 31/6 cl.
Bruneilde's (G. E.) *Topo, a Tale about English Children in Italy*, 16mo. 4/6 cl.
Campion's (J. S.) *On the Frontier*, 8vo. 16/ cl.
Eliot's (G.) *Works, Romola, Cabinet Edition*, cr. 8vo. 5/ cl.
Encyclopædia Britannica, 9th edit. Vol. 7, 4to. 30/ cl.
Fowler's (Mrs. F. W.) *Ontology and Ess*, 16mo. 2/6 cl.
Gold Foll hammered from Popular Proverbs, by Timothy Titcomb, 12mo. 3/6 cl.
Gray's (L. M.) *Ada and Gerty*, 12mo. 3/6 cl.
Harrison's (W. H.) *Lazy Lays and Prose Imaginings*, 7/6 cl.
Hay's (M. C.) *Under the Will, and other Tales*, 3 vols. 31/6 cl.
Hubert's *Two Anchors*, by E. A. W., cr. 8vo. 6/ cl.
Kingston's (W. H. G.) *In the Rocky Mountains*, 12mo. 3/6 cl.
Lever's (C.) *Lord Kilgobin*, cr. 8vo. 3/6 cl.
Lord Peveril's Daughter, by A. J. A. W., 12mo. 3/6 cl.
Lyttton's (Lord) *Night and Morning*, Library Edition, 7/6 cl.
Mann's (R. J.) *Domestic Economy and Household Science*, 4/6
Marie, a Young Girl's History, translated from the Danish, cr. 8vo. 5/ cl.
Notley's (F. E. M.) *Love's Bitterness*, 12mo. 2/ bds.
Payn's (J.) *Fallen Fortunes*, cr. 8vo. 6/ cl.
Smart's (Capt. H.) *Play or Pay, a Novelle*, cr. 8vo. 10/6 cl.
South Kensington Museum Conference held in Connection with the Special Loan Collection, &c., 1876, cr. 8vo. 6/ cl.
Thackeray's *Vanity Fair*, Vol. 2, cr. 8vo. 3/6 cl.
Waverley Novels, Illustrated Edition, Vol. 3, 12mo. 2/6 bds.

THE CURIOSITIES OF CREDULITY.

In the last number of *Fraser's Magazine*, Mr. A. R. Wallace holds me up as "an example of what prepossession and blind credulity can do for a man"; "how it makes a scientific man unscientific, a wise man foolish, and an honest man unjust."

The following historical narrative will serve, I think, as "an example of what prepossession and blind credulity can do for a man," and will further afford a very useful lesson as to the "fallacies of testimony" in regard to the class of subjects at present under discussion between Mr. Wallace and myself.

Every one who has attended to the history of animal magnetism knows full well that a belief in its higher pretensions not only prevailed extensively in France during the decade 1820-30, but took a very strong hold of the medical profession in that country, many of its most distinguished members giving their public attestation to the reality of those claims. Thus M. Rostan, one of the ablest medical psychologists of his day, contributed to the first edition (1825) of the 'Dictionnaire des Sciences Médicales' (of which he was one of the conductors) an article on "Magnétisme Animal," in which he detailed experiments carried on by himself and other eminent physicians, which had entirely satisfied them of the truth of clairvoyance. Another very able advocate of mesmerism during this epoch was M. Georget, a young physician of high reputation, and the author of a much esteemed treatise on the 'Physiology of the Nervous System.'* And a Commission appointed by the French Academy of Medicine in 1826 to inquire into the subject (of which Commission M. Husson, Physician to the Hôtel Dieu, was the reporter), reported in the same sense in 1831, its members bearing their personal testimony to the genuineness of phenomena which they had themselves witnessed and tested, and of which they considered that no reasonable doubt could be entertained.

The state of mind of these eminent men, therefore, in regard to mesmerism was thus exactly parallel, on the one hand, to that of the authorities of Salem (New England) in 1692 in regard to witchcraft, and, on the other, to the present attitude of Mr. Wallace and his associates in regard to spiritualism. On evidence which "hundreds of the most solemn people knew to be true," the Salemites hung scores of innocent people. And so, on evidence which Mr. Wallace and his friends know to be true, they brand as "arrogant" sceptics not only myself, but the great body of medical and scientific men of whose opinions on this subject I am the exponent, because, warned by the experience I am now relating, we decline to accept their testimony as binding on our own belief.

Our mental attitude, on the other hand, is that of the courageous sceptics of 1692, who, possessed by "the froward spirit of Sadduceism," caused the release of 150 reputed witches, and the stoppage of proceedings against 200 more, in spite of the indignant protests of Dr. Cotton Mather and the "hundreds of most solemn people" who backed it up. And it is also that of the obstinate sceptics in the French Academy of Medicine forty-six years ago, who dared to question the authority of MM. Rostan and Georget, as well as of the eminent reporter and other members of its Commission; and who succeeded in preventing the Academic adoption of their Report, which was simply *enterré* in the archives of the Academy, as the expression of the opinion of the individuals composing that Commission.

Early in 1837, however, the Academic discussion was renewed; and this renewal elicited the following remarkable statement from M. Bousquet:—

"It so happened that my father, having broken down in health from over-work, was, during some months of 1826-27, under the medical care of MM. Rostan and Georget, the latter of whom told him that the evidence of the reality of spiritual existence afforded by clairvoyance had brought him back from a state of materialistic atheism,—exactly what a lady of high culture told me some twenty years ago in regard to spiritualism."

"Messieurs, tout le monde a la prétention de bien voir; tout le monde croit avoir bien vu; et vous savez combien un homme est fort, lorsqu'il peut dire, —'J'ai vu.' C'est sans doute un grand avantage; toutefois l'illusion est à côté de la réalité. Georget croyait donc avoir bien vu; il y paraît assez à la manière dont il parle du magnétisme dans son ouvrage sur le système nerveux. Cependant, on sait aujourd'hui qu'il a été trompé par des misérables qui s'en vantent. Je tiens cela de M. Londe, le collaborateur de Georget, et le témoin de toutes ses expériences. Ainsi, Messieurs, Georget est mort plein de foi dans le magnétisme; son ouvrage reste, et l'auteur n'est pas là pour effacer les erreurs qu'il contient."—The circumstance referred to by Dr. Bousquet was a death-bed confession made by a female hospital patient, one of the principal subjects of MM. Rostan and Georget's experiments on clairvoyance; who declared that she and a confederate (who occupied the next bed) used to spend many delicious hours of their nights in chuckling over the deceits they had put on the doctors, and in contriving new ones for the next day. The effect of this disclosure upon the mind of M. Rostan (which I learned at the time through the private channel already referred to) is shown by the fact that when a second edition of the 'Dictionnaire de Médecine' came out in 1838, he withdrew the article he had contributed to the first, this being replaced by one from the pen of M. Calmeil (a physician of the highest repute in the same line), which went as strongly against the pretensions of animal magnetism, as Rostan's article of 1825 had gone in their favour.

At a subsequent sitting of the Academy, an earnest appeal was made to it by a young magnetizer, M. Berna, to enter anew upon a systematic investigation of the whole subject. "Ma croyance au magnétisme," he urged, "n'est point le fruit de l'enthousiasme ou d'un examen superficiel, mais de plusieurs années d'expériences et de méditation. . . . Je propose de faire voir, sur des personnes que j'ai actuellement à ma disposition, des faits concluants en faveur du magnétisme." Moved by the obvious sincerity of this appeal, and unwilling to hold back from inquiring into the facts which M. Berna professed himself fully prepared to substantiate, the Academy appointed a second Commission; which included MM. Roux, Bouillaud, Hippolyte Cloquet, Pelletier, and other distinguished members of its body, with M. Dubois (d'Amiens) as its reporter. This Commission reported, six months afterwards, that M. Berna had utterly failed to prove his case; the only *fait concluant* demonstrated being that he had been victimized by cunning cheats. Against this conclusion a protest was made by M. Husson, the reporter of the first Commission; but the report of M. Dubois was nevertheless almost unanimously adopted by the Academy. It was to meet the argument of M. Husson—that, although M. Berna's *clairvoyances* had failed, other magnetizers might bring forward more "lucid" subjects—that M. Bardin offered his prize; and a third Commission was then appointed, for the special purpose of investigating the claims of clairvoyance. This third Commission included, with M. Husson, the reporter of the first, and M. Dubois, the reporter of the second, such acknowledged leaders of the medical profession as MM. Chomel, Louis, Double, and Moreau. It continued open to the investigation of all claims to the Burdin prize for a period of three years. It detected and exposed the trickery of the claimants who ventured to present themselves. And when, in 1840, it presented its Report, the Academy was so completely satisfied that the members of its first Commission had been (like the Salemites of 1692) "sadly deluded and mistaken," that it arrived at the determination thenceforth to regard all communications on the subject of animal magnetism as *non avenues*, having no more claims on its attention than claims to the discovery of "perpetual motion" or the "quadrature of the circle" would have upon that of the Academy of Sciences.

Now I ask what would be thought of the fair-

ness of a stanch Scripturalist, who should now quote, as valid testimony to the universality of the Noachian Deluge, the 'Reliquiae Diluvianæ' of Dr. Buckland, whose fundamental doctrine was subsequently retracted by its author in his *Bridge-water Treatise*; or should accuse a scientific opponent either of culpable ignorance, or of intentional *suppression verbi*, in making no mention of a Report presented in favour of the same doctrine to a Scientific Society, which not only never adopted it, but, in the course of a few years, passed upon it the strongest possible sentence of condemnation? Yet this is exactly what Mr. Wallace has done in reviewing my 'Lectures' in Mr. Crookes's *Journal*, accusing me of "ignoring every particle of evidence which is too powerful to be explained away"; and citing, as conspicuous examples of one-sidedness, my silence as to M. Rostan's article and M. Husson's report. If time had permitted, I should have most gladly adduced in my 'Lectures' these very testimonies, as conspicuous examples of the extent to which the most able, but "prepossessed" men may be led away by cunning cheats,—M. Rostan, by his own confession; and the members of the first Commission, on the almost unanimous verdict of the French Academy of Medicine.

That animal magnetism is now, as in 1840, regarded by the highly-trained medical intelligence of France as a "dead letter," only worthy of attention as "a curiosity of history," which "points a moral" in regard to other like demands on human credulity, may be judged from the manner in which it is treated in one of the great medical dictionaries now in course of publication. The second section of the 'Dictionnaire Encyclopédique' contains a long and elaborate historical article on "Magnétisme Animal," from the pen of M. Dechambre, who has the reputation of being one of the ablest of French medical critics. After bringing down his history to 1840, M. Dechambre thus continues:—"Ici pourrait se terminer l'histoire analytique du Magnétisme Animal; car il ne se produira plus désormais, en France du moins, que des faits isolés, dépourvus de toute authenticité, et le plus souvent pour les besoins d'une misérable industrie." Further on, he says:—"Quant à toutes les propriétés et facultés extraordinaires dont on a doté les somnambules, et qu'il est inutile de rappeler, nous attendons sans impatience ni préoccupation qu'on en démontre mieux l'existence; et nous les considérons, jusqu'à nouvel ordre, comme un double produit de l'illusion et de la supercherie." And he sums up as follows:—"Comme ceux des effets que nous regardons comme possibles résultent d'une autre cause que l'influence d'un agent spécial dit Magnétisme, nous terminons par cette conclusion radicale: le Magnétisme Animal n'existe pas."

In this condemnation M. Dechambre does not hesitate to include the *Odylism* of Von Reichenbach, which Mr. Wallace (in his review of my 'Lectures') blames me for repudiating,—the reality of Reichenbach's experimental results having been attested by about sixty persons of repute in Vienna, including "a number of literary, official, and scientific men and their families"; and having been verified in this country by Prof. Gregory of Edinburgh, and by Dr. Ashburner in London. Now it so happened that I was assured at the time by the late Prof. Daubeny, of Oxford, who himself witnessed Von Reichenbach's experiments at Vienna, that nothing could be more loose and unscientific than the manner in which they were conducted; and the verdict of that very clear-sighted and trustworthy observer has been subsequently confirmed by the general consensus of the scientific and medical public of Germany, which (as I have been recently assured by my distinguished friend, Prof. Hofmann, of Berlin) would treat any attempt to rehabilitate *Odyle* (as it appears from M. Dechambre's testimony that it would be treated by the scientific and medical public of France) as simply *non avvenu*. And any one who is acquainted with the state of scientific and medical opinion in this country must be well aware, that any attempt to rehabilitate *Odyle*,

except on the basis of a new set of experiments, in which the old sources of fallacy should be carefully guarded against, would be utterly futile; neither the authority of Prof. Gregory in Edinburgh, nor that of Dr. Ashburner in London, having been considered by the scientific and medical contemporaries among whom they respectively lived, and to whom their qualifications for such an inquiry were well known, as of more account than that of Von Reichenbach himself.

I do not for a moment call in question the right of any one either to hold or to express his belief in clairvoyance and *Odylism*. But I do protest against the right of such a one, either to call in question the candour and honesty of any other, who entertains an opinion as to the probative value of the evidence on these subjects that differs from his own; or to charge him with perverting the facts of history because his conclusions as to the untrustworthiness of that evidence are drawn from a survey of the *whole* of the history, and not from selected parts of it. WILLIAM B. CARPENTER.

THE INDEX SOCIETY.

At a meeting of the Committee of the Index Society, held on Monday at the Society of Arts, Mr. E. Solly in the chair, it was announced that seventy gentlemen had become members of the Society already, before the issue of a general circular. It was agreed to invite public support for the accomplishment of the following aims:—1. Of forming indexes to standard works at present without them, and of enlarging and re-editing indexes already made. 2. Of compiling subject indexes of science, literature, and art. 3. Of accumulating materials for a general reference index. A list of some works needing indexes is given in the Prospectus, as well as a list of subjects, of which it is proposed to give subject indexes and hand-lists, or readers' guides. As for the general reference index, a hope is expressed that the existing materials for a universal index now scattered over the country will be drawn to one focus by purchase, loan, or gift. If premises can be obtained for the housing and arrangement of such materials, a centre for literary inquiry will be formed, that will be continually growing in size and utility. This mine of information will be made available to subscribers by means of the post, or by personal access. Printed indexes of all kinds will be collected with a view to forming a reference library in addition to the general index.

A full Report will be published annually, containing information relating to works of registration contemplated or in hand, which it is hoped will show the progress of indexing throughout the country. All gentlemen engaged upon any such works are invited to send particulars for use in the preparation of this Report to the Secretary. Certain rules for indexing will be drawn up, as a help towards uniformity, and it is hoped that by this means a marked improvement in the composition of indexes may be secured. The Society will undertake to compile indexes for publishers, and all the items in these will be posted in the general index. The subscription will be one guinea a year, due on the 1st of January of each year, and commencing with 1878. The publications to be given for the first year's subscription will probably be selected from the following:—Index to Kemble's 'Saxons in England'; Index to Palgrave's 'English Commonwealth'; Index to the Percy Society's Publications; Index of Painted Portraits of British Worthies; Index of British Existing, Dormant, and Extinct Titles of Honour; Hand-list of Political Economy; an Index of the Country Histories.

To carry out the aims here set forth, it is essential to secure energetic support from all persons interested in literary inquiry.

THE MOABITE POTTERY.

Paris, 4 Décembre, 1877.

JE viens de lire dans *l'Athenæum* la longue lettre de M. le baron de Münchhausen tendant à

établir l'authenticité des poteries moabites. Comme mon nom s'y trouve incidemment mentionné, et que, d'ailleurs, les conclusions de M. de Münchhausen visent incontestablement les idées que j'ai émises le premier sur cette question, et qui sont celles de la majorité des savants anglais, allemands et français, permettez-moi de répondre quelques mots—mais quelques mots seulement, car je considère, pour ma part, que c'est perdre son temps et sa peine que de revenir sans cesse sur cette affaire depuis longtemps jugée. D'autres travaux plus sérieux me réclament.

La majeure partie de la lettre de M. de Münchhausen est consacrée à exposer sa manière de voir d'après des faits déjà connus et discutés; elle ne nous apprend de ce chef rien de neuf, et il serait oiseux de recommencer *da capo*, pour l'édification personnelle de M. de Münchhausen, tout ce fastidieux morceau. Je retiens seulement de cette première partie de la lettre une indication: c'est que M. de Münchhausen avait déjà son opinion faite sur l'authenticité quand il a entrepris son excursion au pays de Moab. Je crois d'ailleurs (si je ne m'abuse ou si ma mémoire ne me trahit) que c'est précisément sous M. de Münchhausen qu'a eu lieu en 1874 la grande enquête consulaire dirigée par M. Weser, enquête *absolument officielle*, comme je l'apprends non sans quelque étonnement après avoir reçu de M. Weser l'assurance positive du contraire. M. de Münchhausen ne saurait donc se présenter, je ne dis pas comme un juge impartial, mais comme un arbitre neutre. Son siège était fait depuis longtemps quand il s'est rendu en Moab.

Je n'ai jamais prétendu qu'on ne trouverait en Moab aucun monument authentique; la stèle de Méša serait là pour donner à une aussi absurde assertion le plus éclatant des démentis. J'ai seulement affirmé, et j'affirme encore, que les poteries moabites de Berlin sont apocryphes. M. de Münchhausen aurait donc parfaitement pu découvrir dans la grotte de Sheikh Mutlak des poteries dont je serai le premier à reconnaître la "genuine-ness" si elles sont "genuine"; j'aurais même été disposé, jusqu'à plus ample examen, à tenir ces poteries pour authentiques; mais si, comme l'affirme M. de Münchhausen, ces poteries sont identiques à celles de Berlin, je déclare *a priori*, que pour moi, elles sont fausses. Maintenant, M. de Münchhausen, dont le dire n'est point parole d'évangile en matière d'archéologie, peut se tromper dans son *criterium*—et c'est à souhaiter dans l'intérêt même de sa découverte.

Je ne saurais discuter ici les conditions dans lesquelles cette nouvelle trouvaille aurait été faite; j'attends sur ce point le rapport technique annoncé de M. Schick, pour l'autorité de qui je professe une grande estime scientifique; en tout cas la "kind of fine grey moss" qui recouvrait le sol de la caverne, et les "ruts worked by the passage of insects" (lesquels?) sont des arguments bien faibles pour en tirer avec M. de Münchhausen la preuve que "no human hand had touched it for long periods"; il suffit d'une saison pour que la mousse pousse, et de quelques heures pour que des "insects" (p. ex. de vulgaires lombrics) se frayent un chemin dans un sol précédemment remué.

M. de Münchhausen relate en passant que le Dr. Almkvist, accompagné de Selim, a fouillé une caverne de Moab choisie par lui seul, au hasard, et y a déterré une jarre avec inscription moabite. Si le Dr. Almkvist n'a réellement obéi à aucune suggestion, directe ou indirecte, de son compagnon éminemment suspect, s'il n'a pas été victime de ce tour de passe-passe, que nous appelons en français la *carte forcée*, on ne peut qu'admirer cette bonne fortune qui du premier coup, sur un point pris au hasard dans le pays de Moab, le fait tomber précisément sur une de ces jarres épigraphiques qu'il était allé y chercher! Je ne connais d'ailleurs ni la relation du Dr. Almkvist, ni le monument qu'il a rapporté; je m'abstiens donc de tout autre commentaire, mais je réclame le droit de rester, jusqu'à nouvel ordre, dans mon scepticisme.

Je me permettrai, en terminant, de demander à M. de Münchhausen pourquoi le Museum de

Berlin n'a pas cru devoir acquiescer les suites de la collection si intéressante de M. Shapira, pourquoi l'on a renoncé à exposer et à publier les monuments déjà acquis. Si les arguments de M. de Münchhausen possèdent réellement la valeur qu'il leur prête, il semble que le premier effet qu'ils doivent avoir c'est de convaincre ses propres compatriotes.

Ai-je besoin de faire remarquer aussi que la lettre de M. de Münchhausen aurait peut-être eu plus de poids aux yeux des savants, si elle n'eût pas été adressée au principal intéressé en cette affaire, à M. Shapira, qui se trouve en ce moment à Londres, pour y faire examiner un monument biblique auprès duquel paissent les poteries moabites—le propre sarcophage de Samson. J'ai grand' hâte de voir produire cette merveilleuse trouvaille qui jettera indirectement sur la question des poteries moabites une lumière vive bien qu'oblique. Ce sarcophage, ou plutôt ce débris de sarcophage en plomb, est orné d'une inscription en caractères phéniciens, dont j'ai eu sous les yeux une copie partielle; on y reconnaît facilement les noms de Samson et de Manoah. A la bonne heure! au moins, cela se lit couramment cette fois; nous ne sommes plus en face de textes muets. L'alphabet de l'épithaphe de Samson est celui des siècles des dernières révoltes juives; le nom du héros danite est écrit, מנשה, avec la *scriptio plena*! Il n'est pas inutile à ce propos de faire savoir que les sarcophages de plomb de l'époque gréco-romaine se rencontrent fréquemment sur la côte de la Phénicie et de la Palestine, et que des fragments de ces sarcophages anépigraphe ont longtemps circulé à Jérusalem: j'en ai tenu entre mes mains.

Puisque la question des poteries moabites est mise encore une fois à l'ordre du jour, je profiterai de cette occasion pour dire j'ai reçu il y a quelque temps à ce sujet un document écrit des plus significatifs et des plus curieux, que je placerais prochainement sous les yeux du public, dès que je pourrai y joindre les renseignements complémentaires que j'attends.

Paris, 16 Décembre, 1877.

Je viens de lire l'article de M. Shapira dans le nombre de l'*Athenæum* du 15 courant. Ce long plaidoyer *pro domo sua*, fruit naturel et attendu de la lettre de M. de Münchhausen, ne contient aucun élément nouveau d'information pour ceux qui sont au courant de la question.

M. Shapira affecte de faire porter le débat sur des points qui sont hors de conteste, et qui lui offrent l'occasion de triompher à peu de frais d'objections imaginaires. Il néglige en revanche de répondre aux arguments les plus directs et les plus catégoriques. Ainsi, par exemple, je n'ai jamais, pour ma part, attribué la fabrication des poteries moabites au lapicide Martin Boulos; je sais, je savais et j'ai publié, bien avant que M. Shapira ne le sût et ne le publiât, ce dont ce concurrent de Selim était capable; Martin Boulos a fait, en effet, ses premières armes sur la stèle du Temple que j'avais découverte et qu'il avait travaillé, pour mon compte, à dégager du mur où elle était encastrée.

Les essais infructueux tentés pour faire fabriquer à certains potiers de Jérusalem des poteries analogues à celles de M. Shapira, ne sont pas de mon fait; je n'ai jamais eu recours à ce moyen puéril qui devait nécessairement échouer, parceque ceux qui ont eu la naïveté d'y recourir; ne s'adressaient pas aux véritables fabricants, en s'adressant aux potiers arabes.

M. Shapira crie victoire parcequ'il croit devoir tirer des trouvailles de MM. Almkvist et de Münchhausen la preuve qu'il est possible de découvrir dans le pays de Moab des monuments épigraphiques authentiques; mais—qu'il me permette de le lui dire—c'est encore ce qu'on appelle enfoncer une porte ouverte: cette possibilité n'a jamais été mise en doute, et il est plus que superflu de l'établir. Les trouvailles de MM. Almkvist et de Münchhausen, fussent-elles à l'abri de tout soupçon—et nous avons vu qu'il était loin d'en être ainsi—ne prouveraient absolument rien pour l'authenticité des séries actuellement à Berlin ou entre les mains de M. Shapira.

En effet, ou les objets recueillis par MM. Almkvist et de Münchhausen ne ressemblent pas aux poteries contestées, et alors ils ne peuvent être invoqués en leur faveur; ou bien, au contraire, ils leur ressemblent, et alors ils tombent sous le coup des graves accusations dont leurs sœurs n'ont encore pu se faire décharger par aucun tribunal sérieux. Ces objets, déterrés par MM. Almkvist et de Münchhausen, soit en compagnie de Selim, soit dans une caverne de Cheykh Mutlak (l'un des ex-comparses de Selim), appartiennent par leur aspect—d'après ce que nous apprennent ces messieurs eux-mêmes—à cette famille plus que suspecte. Tant pis pour ces objets! Ils partageront le sort commun.

En un mot M. Shapira raisonne à peu près ainsi:

Les premières poteries sont les congénères des nouvelles poteries; or les nouvelles sont authentiques (?), donc les premières sont également authentiques.

On me laissera libre, j'espère, de retourner ce raisonnement arbitraire et de dire:

Les nouvelles poteries sont les congénères des premières poteries; or les premières sont apocryphes, donc les nouvelles sont également apocryphes.

C'est un peu la fameuse histoire du prisonnier: "Mon capitaine! j'ai fait un prisonnier!—Eh! bien, amène-le!—Je ne peux pas! il m'emmène!"

CH. CLERMONT-GANNEAU.

Literary Gossip.

IN our next number we shall give, as we have already announced, a series of articles on Continental Literature during 1877. Among them probably will be Belgium, by MM. E. de Laveleye and P. Fredericq; Bohemia, by Prof. Durdik; Denmark, by Dr. Hansen; France, by M. E. About; Germany, by Hofrath Zimmermann; Hungary, by Prof. Vambéry; Italy, by Prof. de Gubernatis; Russia, by Mr. Mackenzie Wallace; Spain, by Señor Riaño; and Sweden, by Dr. Looström.

We hear that Mr. Froude will deliver a lecture on the Colonies at Birmingham in the ensuing spring.

MR. EDMUND W. GOSSE will shortly bring out a drama in verse, for private acting, entitled 'The Unknown Lover,' the preface of which will form an essay on the chamber drama in England.

MR. JOHN GREENLEAF WHITTIER will contribute an original poem to the January number of the *International Review*.

MR. J. W. HALES has been elected to the Professorship of English Language and Literature at King's College. Mr. Hales was strongly recommended for the post by the late Professor, Dr. Brewer, as well as Dr. Abbott, Mr. Halliwell-Phillipps, Prof. Morley, Dr. Elze, and other distinguished scholars.

THE long and eminent services of Mr. Brewer, as Professor of both History and Literature, are being recognized most heartily by the response already made to a suggestion for raising a testimonial by subscriptions to be received only from past and present members of the College. It will consist partly of some offering to Prof. Brewer, partly of some memorial which shall permanently connect his name with the place. Prof. Wace of King's College, and Prof. Morley of University College, have been appointed Secretaries to the Committee formed for carrying out this design, and the list of the Committee already includes the names of the Marquis of Salisbury, the Master of Charterhouse, Dr. Vaughan, Dean Church, Dean Stanley, Canon Liddon,

Dr. Farrar, Prof. Thorold Rogers, Sir Edmund Beckett, Mr. Bowman, Mr. A. Cayley, and other men of very various opinions, agreed in appreciation of a genial scholar who has for many years worked hard to good purpose and won much good will.

CAPTAIN RAIKES, whose 'Records of the First Regiment of Militia' we reviewed favourably some time ago, is compiling from the original books and papers at headquarters, the records of the Corporation, and documents in the Public Record Office, Privy Council, &c., a 'History of the Honourable Artillery Company.' This is the most ancient corps in England, having been incorporated by Royal Charter by Henry the Eighth, dated 25th August, 1537, whereas the Coldstream Guards only date from 1660. The corps is styled "our Ancient Artillery Company" by James the First, in a warrant dated 1605. There will be given details relating to the Archers, Trained Bands, and Militia of the City of London, never, the author says, before published. The work will also contain an account of the Ancient and Honourable Artillery Company of Boston, Massachusetts, U.S., a branch of the London Company, which was incorporated by charter, dated 17th March, 1638. The book is announced as in the press by Messrs. Bentley. Numerous portraits and other illustrations will be given, including the arms and colours supplied by Sir Albert Woods, and several furnished by the officer commanding the Boston Company.

THE Duke of Argyll will contribute an important article, entitled 'Disestablishment,' to the January number of the *Contemporary Review*. This number will also contain papers by Prof. S. Jevons, Miss F. Power Cobbe, Prof. Tait, Sir Edward Fry, Dr. Rigg, Mr. R. Stuart Poole, Dr. E. A. Freeman, and Dr. Acland.

MR. DACOSTA, late a member of a mercantile firm at Calcutta, will shortly publish a pamphlet on the Land-Tax in India, in the form of a letter to the Right. Hon. John Bright.

THE death is announced of Mr. J. Ballantine, the author of several songs popular in Scotland, and also of 'The Gaberlunzie Wallet,' &c. He was the head of the firm of Messrs. Ballantine, glass stainers, Edinburgh.

THE Lectures which Mr. Wratishaw, the Head Master of Bury St. Edmund's School, delivered at Oxford on the "Ilchester" foundation, on 'The Native Literature of Bohemia in the Fourteenth Century,' are now in the press, and will appear before Christmas.

THE *University Magazine* will commence its issue under its new title by an article 'On the Temporal Power of the Papacy and the Coming Conclave,' by the Marquis de Nangis. Mr. R. D. Blackmore contributes 'A Sketch on a Statesman of an Old School.' There are articles by Mr. Julian Hawthorne, by Mr. Conder, and by Miss Christina Rossetti.

A VERY rare Anglo-Saxon document, an original charter of Uhtred, Sub-regulus of the Wiccii, or inhabitants of Worcestershire, has just lately been found in the library of the Dean and Chapter of Worcester Cathedral. Its text has eluded the vigilance of Kemble. Mr. W. de G. Birch will edit it for the Royal Society of Literature.

A MEETING has just been held in Glasgow of the Committee formed for the purpose of erecting a monument in that city to the memory of Dr. Norman Macleod. It was stated that the sum subscribed amounted to 800*l.*, and that about 600*l.* more would be required, efforts to obtain which were to be made forthwith.

AMONG the coins and medals belonging to the late Mr. Arnold, the Westminster police-magistrate, sold last week by Messrs. Sotheby, Wilkinson & Hodge, was a pattern half-sovereign of Edward the Sixth, 1547, the weight of which was 113*½* grains. There is only one other known specimen, the Pembroke one, which weighs but 71*½* grains. The first named went for 41*l.* A pattern crown of William the Fourth, by Wyon, sold for 6*l.* 15*s.*; another of George the Fourth, 5*l.* 15*s.* Among the Greek gold coins was an octodrachm of Arsinoë, Philadelphî, 8*l.*; and among the Greek silver ones a decadrachm of Syracuse, 12*l.* 17*s.* 6*d.*; a Chalceis, 12*l.* 10*s.*, and a Selinus, 5*l.* 7*s.* 6*d.*

LOVERS of indexes will be glad to hear that an Index Verborum to the 'Grammatica Celtica' of Zeuss is in course of preparation by Mr. J. Molloy.

THOSE who are interested in bibliography will be pleased to learn that minor libraries are beginning to publish catalogues, and histories of their establishments. We may mention for the past year the history of the libraries at Salzburg (Austria), by Dr. Foltz; the catalogue of the MSS. in the library of Wiesbaden, by Dr. Linde; of the Alexandrina at Rome (except the Oriental MSS.), by Signor H. Narducci; the first fasciculus of the MSS. in the Convent of Kremsmünster (Upper Austria), by Dr. Hugo Schmid; M. Delisle's 'Catalogue des MSS. assemblés au XVII^e Siècle par les Bigot, mis en vente au mois de juillet, 1706, aujourd'hui conservés à la Bibliothèque Nationale.' Of curiosities we mention, Philomnestes junior, 'Livres payés en ventes publiques 1,000 fr. et au dessus depuis 1866, jusqu'à ce jour. Aperçu sur la vente Perkins à Londres, Bordeaux.'

THE Trades Guild of Learning has issued a highly encouraging report, to which we hope to refer shortly.

THE fund for the purpose of erecting the Burns statue at Kilmarnock has now reached upwards of 2,000*l.* A number of competing models have been sent in which will be exhibited shortly.

MR. F. ARMITAGE, of Worcester College, is preparing a reading-book for Provençal, from printed works and manuscripts, in chronological order. If we are not mistaken, M. Paul Meyer, Professor in the Collège de France, in Paris, is busy on a similar work for French students. In German Universities Dr. Bartsch's chrestomathy is used.

SCIENCE

RECENT DISCOVERIES AT CISSBURY.

THE discoveries at Cissbury this autumn, which were alluded to in the *Athenæum* a week or two back, appear for the first time to connect the prehistoric flint-workers with an after-race whose civilization was of a more advanced character. This would be equally interesting, whether it is eventually decided that the little pits,

which contain various objects not found in the shafts or galleries, nor till a month ago in their immediate neighbourhood, are graves; or, as an eminent archaeologist thinks, appurtenances belonging to and enclosed in dwellings.

It would occupy too much space to give all the reasons which lead me to think that the balance of evidence is in favour of their being burial-pits. Two or three will suffice. The ground where they are found slopes to the south-west, and, owing to its height above the sea-level, is much exposed to gales and driving rain. It is a far more likely site for a cemetery than a British village. Indeed, the north side of the camp at Cissbury, owing to the quantity of potsherds and other remains met with at a depth of eight or ten inches below the surface, and, consequently, often turned up by moles, has always been considered as the old camping ground. Also, most of the objects that have been found in the little pits are such as usually occur in early cemeteries in Sussex, e.g., at Seaford; and one of the pits was formed in a peculiar way, a quasi-cist having been made with chalk-concrete in the rubble at the top of an old shaft.

The non-existence of human bones has been used as an argument against the grave theory; but their absence would be accounted for by atmospheric causes, the little pits having been filled with chalk blocks or large flints, between which there was sufficient space for air to circulate. In a large proportion of the barrows opened by Dr. Rooke Pennington in Derbyshire, no human remains were found.

The terra-cotta bead (alluded to in last week's *Athenæum*,* but printed "head," owing to a clerical error) measures four inches in circumference, and is perhaps a spindle whorl; Mr. John Evans having discovered on the bone of a roebuck with which it was associated marks which satisfied him that it had been used in weaving. This would also appear to have been the use of three chalk weights with holes bored through the smaller ends, one of which was in the same little pit as the spindle whorl and marked bone. A carding comb of bone was found in a pit adjoining. Weights of the same kind, from Mr. Tindale's pit at Cissbury, are in Lord Rosehill's possession.

Nearly all the objects found in the little pits bore marks of fire, and Mr. E. B. Tylor has shown that the practice of burning articles belonging to the dead was especially rife amongst the Aryan race.

J. PARK HARRISON.

GEOGRAPHICAL NOTES.

CAPT. PARKER GILLMORE (Ubique) has in the press a new work, entitled 'The Great Thirst Land,' containing an account of a ride through Natal, Orange Free States, Transval, and Kalahari, which will be published early in the new year by Messrs. Cassell, Peter & Galpin.

We have received from Mr. Stanford excellent maps of the Bosphorus and the Dardanelles, both printed on the same sheet, and engraved on a scale sufficiently large to exhibit a considerable amount of detail. The inland features are as carefully delineated as are those of the coasts, and in the unlikely case of the Russians approaching either of these straits the maps will prove very useful.

Herr Rohlf's is organizing an expedition for the exploration of the Eastern Sahara. He will be accompanied by a staff of scientific men, amongst others by Prof. Zittel, of Munich. Tripoli will be the head-quarters of the expedition, and its first efforts will be directed to an exploration of the mysterious oases of Wajanga and Kufara, to the south of Anjila, which have not hitherto been visited by any European traveller.

Some time ago the Lyons Geographical Society suggested an original means of vulgarizing geographical knowledge. It proposed that the French railway companies should add to the names of their stations certain information of a geographical or statistical nature. A traveller passing along a line would thus learn something about the geographical position, the elevation above the sea

* Prof. Rhys and Dr. S. Birch were the paleographers referred to at the meeting of the Archaeological Institute.

level, the population, leading industries, and so on of the towns he passed. This suggestion has already been acted upon by the Southern and Eastern Railway Companies. The same Society has proposed that a geographical pillar—*pierre géographique*—should be erected in every commune throughout France. The idea has met with the approbation of the French Academy, and a model pillar is to be erected at Lyons. We remember having seen a similar structure at Frankfort-on-the-Main, close to the Schiller statue. The information it supplied was of the most miscellaneous character. There were barometers, aneroids, thermometers, and other meteorological instruments; maps of the town and environs; the bearings and distances of the capitals of Europe and of places of interest in the neighbourhood were given, as likewise information of special interest to visitors. This pillar, we understand, was set up by a local Improvement Society.

A supplement to Petermann's *Mittheilungen* about to be issued will contain a carefully prepared summary of Sir T. D. Forsyth's 'Report of a Mission to Yarkund in 1873,' together with a valuable commentary. On the map Kostenko's route to the Kara Kul has been laid down, as well as that of the Jesuit fathers Hallerstein, D'Espinha, and D'Arocha.

The forthcoming number of the *Geographical Magazine* will contain a map showing the distribution of languages in India, illustrating researches on the subject by Mr. E. Cust (late of the Bengal Civil Service) and Mr. Brandreth.

SOCIETIES.

ROYAL.—Dec. 13.—Sir J. Hooker, President, in the chair.—Seven Foreign Members were elected, viz., M. Berthelot, of Paris; J. Decaisne, of Paris; E. D. Reymond, of Berlin; A. W. H. Kolbe, of Leipzig; R. Leuckart, of Leipzig; S. Newcomb, of Washington; and Pafnutij Tschebyschew, of St. Petersburg.—The following papers were read: 'On Electrostriction,' by Prof. E. J. Mills; 'On the Examination of Air,' by Dr. A. Smith; 'On a Cause for the Appearance of Bright Lines in the Spectra of Irresolvable Star-Clusters,' by Mr. E. J. Stone; and 'Experimental Researches on the Electric Discharge with the Chloride of Silver Battery,' by Messrs. W. De La Rue and H. W. Müller.

ASTRONOMICAL.—Dec. 14.—W. Huggins, Esq., President, in the chair.—Mr. A. Schuster and Mr. C. J. Lambert were elected Fellows.—A paper by Mr. Wilson was read, on a special case of the most probable result of a number of observations. The paper pointed out that if observations are weighted with weights inversely proportional to the difference between the observation and the final result, the series of observations being arranged in order of magnitude, the middle observation may, if the number of observations is odd, be taken as the most probable result, while, if the number of observations is even, any value between the two middle terms may be taken as the most probable result. This remarkable conclusion will be made evident by considering the analogy of a rod without weight on which a number of rings of different weights can be disposed so that the distance of any ring from the centre of the rod is inversely proportional to the weight of the ring: thus a ring at a distance x will have a weight $\frac{1}{x}$ and all the rings will have the same moment about the centre of the rod. If the number of rings be odd, it is evident that the rod will balance about the middle ring; but if the number of rings be even, the rod will balance at any point between the two middle rings.—Mr. Ranyard drew attention to an important paper by Dr. Wolf, of Zürich, which will shortly be published, in French, in the forty-third volume of the *Memoirs*. Dr. Wolf gives an account of his labours during the last forty years in collecting information with regard to the periodicity of Sun spots. One of the most remarkable results deduced from a comparison of these observations is the fact that

the average divergence of the Sun-spot period from the mean period of 11.11 years amounts to as much as ± 2.03 years; the time which elapses between two consecutive maxima is sometimes as long as fifteen or sixteen years, while at other times it amounts to only seven years.—Mr. Boys read a paper on an Astronomical Clock, with a pendulum swinging in an exhausted cylinder. It is kept oscillating by means of two magnets outside the glass case, which are alternately brought into play.—Lord Lindsay described some observations which he had made with a new form of spectroscopic arrangement, by which he is enabled to obtain the integration spectrum of any small area of the heavens he may desire. The diameter of the field over which the light is integrated depends upon the power made use of, and the angular aperture of the collimator of the spectroscope.

ASIATIC.—Dec. 17.—J. Ferguson, Esq., V.P., in the chair.—The following gentlemen were elected as Resident Members: Sir W. Merewether, Syed Mustapha ben Yusuf, Rev. L. Sabanjie, Col. W. E. Marshall, Rev. H. T. Woolrych, Messrs. F. W. Madden, W. T. Sinclair, D. C. Boulger, and J. D. Mayne; and as Non-Resident, Messrs. Gesson da Cunha, R. Sewell, T. B. Edwards, W. Ferguson, and H. G. Keene.—A paper was read, contributed by Mr. D. C. Boulger, 'On China *via* Tibet,' in which he pointed out the great value to this country of the convention recently signed by Sir T. Wade, which, for the first time, secures free intercourse between India and Tibet, and thereby opens out to India a direct mercantile communication with China, through the Himalayan passes of Sikkim and Bhutan.

SOCIETY OF ANTIQUARIES.—Dec. 13.—J. Evans, Esq., V.P., in the chair.—Notice was given of a ballot for the election of Fellows on January the 10th, 1878, and a list of the candidates was read.—Mr. E. Peacock exhibited a rubbing and a tracing of a curious fragment of a slab with a kist-work pattern, found in the course of repairs in Blyborough Church, Lincolnshire: also two sketches of small headstones from the same church.—Mr. H. A. Dillon exhibited a very curious illuminated manuscript volume of Prayers, executed, as it would seem, for Margaret Beaufort, mother of Henry the Seventh. On this volume Mr. Dillon and Mr. E. Freshfield communicated some remarks, the latter calling attention to other collections of prayers which bore considerable analogy to those contained in this volume.—Mr. Freshfield also communicated a detailed account of a manuscript which had been presented to the Society as far back as the year 1745. It was a collection of Greek hymns with music for the use of the Eastern Church. Mr. Freshfield gave a copious analysis of its contents and explained the place it occupied in his collection of Greek service-books, which amounted to not less than sixteen volumes. The immediate occasion of these remarks was the exhibition, by the Bishop of Argyll and the Isles, of a small MS. of the same nature, but of comparatively modern date.

ENTOMOLOGICAL.—Dec. 5.—J. W. Dunning, Esq., V.P., in the chair.—Mr. W. L. Distant exhibited specimens of *Tetrozia Beauvoisii* and *Oncophthalus subspinosus*, two rare species of Hemiptera-Heteroptera, from the West Coast of Africa.—Mr. F. Smith exhibited a fine series of both sexes of *Macropis labiata*, captured by Mr. I. B. Bridgman, near Norwich. Mr. Smith likewise exhibited a specimen of *Rophites quinquepinosus*, taken near Hastings by the Rev. E. H. Bloomfield, this insect adding a new genus and species to the British Hymenoptera.—Mr. Meldola exhibited three photographic enlargements of micro-photographs taken by Mr. E. Viles, and recently exhibited at the Photographic Society's Exhibition. Two of the enlargements were of parts of insects. Mr. Meldola also exhibited an acoustical experiment, in illustration of the action of the stridulating apparatus of the *Phasma* (*Pterinoxylus*) brought under the notice of the Society at the

last meeting by Mr. Wood-Mason.—Mr. Wood-Mason made some further remarks on the structure of the stridulating organs of scorpions.—Mr. F. Smith mentioned a case of stridulation occurring in a British species of Curculionidae (*Acalles*). Mr. Dunning called attention to a paper in the *Proceedings* of the Cambridge Philosophical Society for February, 1877, 'On a striking Instance of Mimicry,' by Mr. N. Goodman. The mimicking insect is a species of *Laphria*, and the model the well-known hornet *Vespa orientalis*.—Mr. Smith communicated a paper containing 'Descriptions of new Species of Hymenopterous Insects from New Zealand, collected by Prof. Hutton at Otago.'—Mr. A. G. Butler read a paper 'On the Lepidoptera of the Amazons, collected by Dr. J. W. H. Trail during the Years 1873 to 1875.'—Dr. Sharp communicated the following papers: 'Descriptions of Eight new Species and a new Genus of Cossonidae from New Zealand,' and 'Descriptions of some new Species and a new Genus of Rhyncophorous Coleoptera from the Hawaiian Islands.'

INSTITUTION OF CIVIL ENGINEERS.—Dec. 18.—*Annual General Meeting.*—Mr. G. R. Stephenson, President, in the chair.—The Report was read and adopted after a long discussion.—The following gentlemen have been elected to fill the several offices in the Council for the ensuing year:—Mr. J. F. Bateman, President; Mr. J. Abernethy, Sir W. G. Armstrong, Mr. W. H. Barlow, and Mr. J. Brunlees, Vice-Presidents; Sir J. W. Bazalgette, Sir J. Coope, Sir J. Whitworth, Messrs. W. Baker, F. J. Bramwell, G. B. Bruce, W. Froude, G. F. Lyster, W. Pole, C. W. Siemens, D. Stevenson, and E. Woods, Members; and Col. H. Hyde, Mr. J. P. Knight, and Major-General Scott, Associates.

MATHEMATICAL.—Dec. 13.—C. W. Merrifield, Esq., V.P., in the chair.—The Rev. W. Ellis was elected a Member.—Mr. S. Roberts read a paper 'On Normals,' which contained theorems depending on the invariants and covariants of the quartic equation, representing a pencil of four normals to a conic, and drew attention to the remarkable cubic locus of the points of possible convenience of three normals at the vertices of a given inscribed triangle.—Dr. Hurst and Mr. J. T. Walker spoke on the subject of the paper.—Prof. Cayley spoke on 'The Geometrical Representation of Imaginary Quantities and the Real (*m, n*) Correspondence of Two Planes.'

PHOTOGRAPHIC.—Dec. 11.—V. Blanchard, Esq., V.P., in the chair.—Papers were read by Capt. Abney, 'On Fog-producing Emulsions and their Rectification,' and by H. B. Berkley, 'On Emulsions.'

ANTHROPOLOGICAL INSTITUTE.—Nov. 27.—Mr. J. Evans, President, in the chair.—The election of five new Members was announced.—Major-General Lane Fox exhibited various objects from Istria and Scinde.—A paper by Capt. Hunter, 'On Socotra,' was read, in which, while describing the island, some of Lieut. Wellstead's statements were criticized.—A paper 'On the Zaparos in Ecuador,' by Mr. A. Simson, was read, in which many interesting personal observations of these tribes were recorded. The writer noted their wonderful tracking powers, their abstention from heavy meats, such as that of the tapir and peccari, their mode of training dogs, and the delight experienced by them in the taking of life, human or animal, except in the case of the alligator. Their modes of courtship were described, and they were spoken of as wandering about in hordes, the worst of which are the Supinus, and being of a happy disposition, but very superstitious, poor, and nearly nude.—A paper 'On the Malayo-Polynesians,' by the Rev. S. J. Whitmee, was read, in which the author noted the high social position of women in the Samoan Islands as compared with that among the black Polynesians; also the existence of hereditary ranks and titles among the brown Polynesians, which seemed to him to point to a former

higher state of civilization. The difficulties experienced by missionaries in obtaining the true versions of myths were also noted, and the custom of having two versions of each myth, one in prose, and the other in verse, by checking one of which against the other any variation or alteration was prevented.—Major-General Lane Fox, Messrs. Hyde Clarke, Blackmore, and others, took part in the discussions on the above.

HISTORICAL.—Dec. 13.—Dr. B. W. Richardson in the chair.—Six Members were admitted by ballot.—Dr. G. Harris read the third part of a paper, entitled 'Domestic Every-day Life, Manners and Customs in this Country from the earliest Period to the end of the Eighteenth Century.'—A second paper 'On the Early Intercourse of the Danes and Franks' was read by Mr. H. Howorth.

NEW SHAKSPEARE.—Dec. 16.—J. Gairdner, Esq., in the chair.—Three Members were elected.—A paper, 'On the Sources of Henry the Fifth,' by Mr. W. G. Stone, was read. The writer compared the play scene by scene with corresponding passages from the reign of Henry the Fifth in Holinshed's chronicles. To this source it appeared that, with one or two trifling exceptions, Shakspeare was indebted for the historical matter of his play. It was suggested that the episode of Ancient Pistol and the French soldier (act iv. sc. 7) might have been derived from a somewhat similar scene in the 'Famous Victories of Henry the Fifth' (Shakspeare's Library, Part II., i. 368). The wooing scene in the 'Famous Victories' was also compared with the similar scene in 'Henry the Fifth.' The *crux* pointed out by Johnson (*Variorum Shakspeare*, xvii. 440), namely, that in act iv. sc. 7 Henry would seem to order his prisoner's throats to be cut again, was dealt with, and explained by a reference to the stage directions in the folio for act iv., scenes 6 and 7, and also to the account in Holinshed of the last phase of the battle. The latter explanation had been previously offered by M. Mason (*Variorum Shakspeare*, xvii. 441); Shakspeare was shown to have adhered closely to this authority, and in only two instances, the most important being the embassy of Exeter, to have altered the order of events. In the note to this paper, which has been written as an Introduction to a revised edition of 'Henry the Fifth' undertaken by Mr. Stone for the New Shakspeare Society, the historical sources of the 'Chronicles,' as far as Henry the Fifth's reign is concerned, were traced. The paper concluded with a sketch of Henry's character as delineated by Shakspeare; the general summing-up of the king's character in the 'Chronicles' was compared here. In this part of the paper Mr. Stone attempted to explain and justify Henry's questionable utterances in 'Henry the Fourth,' i. 2, ll. 219-241.

PHYSICAL.—Dec. 15.—Prof. G. C. Foster, President, in the chair.—The following candidates were elected Members: Lord Rayleigh, Messrs. W. E. Ayrton, J. M. Cameron, J. W. Clark, J. E. Judson, H. N. Moseley, W. N. Stocker, and H. T. Wood.—Mr. C. W. Cooke read for the author, Prof. S. P. Thompson, a paper 'On Permanent Plateau Films,' and exhibited the process of their formation.—Mr. S. Taylor exhibited some experiments in illustration of a paper on the colours exhibited by vibrating liquid films which he has recently communicated to the Royal Society.—Dr. Guthrie exhibited a simple lecture illustration of the action of the telephone.

MEETINGS FOR THE ENSUING WEEK.

Tues. Royal Institution, 8.—Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).
Wed. London Institution, 8.—'The Telephone,' Prof. W. F. Barrett.
Fri. Quækett Microscopical, 8.—'Investigation of Floral Development,' Mr. M. M. Hartog.
Sat. Royal Institution, 8.—Heat, Visible and Invisible,' Prof. Tyndall (Juvenile Lecture).

Science Gossip.

'ROUGH SKETCHES FROM NATURE' is the title of a botanical work about to be published in a serial form, the first part of which will be ready immediately. It will be illustrated by pictures of

groups of foliage, flowers, &c., copied from specimens collected by the artist himself. Mr. C. Wheatley, of Nottingham, is the publisher.

SIR WILLIAM THOMSON has been elected by the Académie des Sciences of Paris to fill the place of the late Von Baer as Foreign Associate.

MR. JOHN G. ANTHONY, the conchologist of the Cambridge Museum, who accompanied Agassiz in his expedition to Brazil, is dead.

THE Trustees of the British Museum have appointed Prof. Alleyne Nicholson, of St. Andrews, to deliver the Swiney Lectures on Geology this year.

M. TROUVÉ communicates to the Académie des Sciences of Paris a modified form of Prof. Bell's telephone, which gives more decided effects. He substitutes for the single vibrating disc of Bell's telephone a cubic chamber, of which each surface save one is formed of a vibrating plate. Each of these, thrown into vibration, acts upon a fixed magnet fitted with an electric circle. The intensity of sound increases in proportion to the number of magnets employed, and can, therefore, be carried to a much greater distance.

THE Drapers' Company of London have offered 100*l.* for two years to the Yorkshire College at Leeds towards the cost of instruction in practical coal mining.

COOKING by means of the solar rays is said to have been tried successfully at Bombay. A tinned copper vessel, with a glass cover, and a polished reflector, was all the apparatus required. We remember that, when Sir John Herschel was at the Cape of Good Hope, his luncheon chop was sometimes cooked for him by the heat of the sun with similar apparatus.

M. CAILLETER, we learn, through *Les Mondes*, has informed the Académie des Sciences that he has succeeded in liquefying one of the six gases reputed to be permanently gaseous, "bioxyde d'Azote" (nitric oxide), by a pressure of 104 atmospheres, and a temperature 10° below the zero of the Centigrade thermometer.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE TWELFTH WINTER EXHIBITION IS NOW OPEN from Ten till Six.—Admission, 1*s*; Catalogue, 6*d*. Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

EXHIBITION OF CABINET PICTURES IN OIL, DUDLEY GALLERY, Egyptian Hall, Piccadilly.—THE ELEVENTH ANNUAL EXHIBITION IS OPEN DAILY from Ten till Five.—Admission, 1*s*. Catalogue, 6*d*. R. F. M'NAIR, Sec.

THE THIRTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas MeLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1*s*.

DORÉ'S GREAT WORKS, 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 31 by 21 feet, with 'Dream of Pilate's wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORÉ GALLERY, 30, New Bond Street. Daily, Ten to Six.—1*s*.

Mycenæ: a Narrative of Researches and Discoveries at Mycenæ and Tiryns. By Dr. Henry Schliemann. The Preface by the Right Hon. W. E. Gladstone, M.P. (Murray.)

THE discoveries of Dr. Schliemann which are set forth in this volume, with its profuse illustrations of 700 objects, are no less surprising than important. In this respect they present a certain contrast to the very valuable results of General Cesnola's excavations in Cyprus, which are coming before the world at the same time. In the Cypriot antiquities we have curiosity most agreeably satisfied by a revelation of precisely such indications of combined influences in art and civilization as it was reasonable to anticipate from the geographical relations of the island to Greece, Syria, and Egypt. Even what is most novel among them can be readily and plausibly accounted for. But no power of conjecture, however shrewd,

however daring, prepared us for the Mycenaean relics. The addition which they make to our knowledge is of that perplexing kind which reveals to us the extent of our ignorance, and at the same time gives very limited assistance for an escape from it,—enough this to be a sore trial to the self-complacency of some archaeologists. A crowd of previous assumptions are swept away, and in their place we have another crowd of certified facts which promise to tax the learning and ingenuity of students for some time to account for, either as taken by themselves or compared with the antiquities previously explored, and with whatever seems best ascertained of the history of Mycenæ. The problems which are propounded cannot be treated negligently: they affect our view of the main stream of human civilization about its highest sources, of the early development of Greece, and of the relation of this to the earliest at once and most extensive and most finished work of poetic genius which the world even yet possesses—the Homeric epos. Something more is in question here than the squalid habits of cave-dwelling cannibals, or the chronology of the wars of barbarous dynasties against still more barbarous tribes that, even when not unnamed, are only doubtfully identified. The discoveries of Dr. Schliemann himself in the Troad are far less important; Hissarlik may probably enough have been the site of a city destroyed by confederated Greeks, but too many cities have been captured and only imperfectly sacked in the confusion of battle and conflagration for the mere discovery of the abandoned treasure to prove that the city was necessarily Troy. At Mycenæ we know certainly that we are standing at the very centre and citadel of the powerful kingdom which engaged the interest of Greek poetry and poetical tradition for centuries, and transmitted a strong political impulse to historical times.

Within the circuit of the Cyclopean walls of the Acropolis, and close to the renowned portal surmounted by the sculptured lions, Dr. Schliemann uncovered first a circle of stone seats of the favourite diameter of a hundred feet—a hecatompedon,—and within this primeval agora or chorus (*Iliad*, xviii. 504—590), at depths of twenty and thirty feet below its level, five spacious oblong tombs, cut deep in the rock, containing some of them three bodies, one five; only in one case a single body. In each instance the interment was surrounded with a wealth of golden ornaments, personal and funereal, and gold and silver cups and vases impartially distributed, and constituting a real treasure, according to one notice, of the value, by mere weight of metal, of 5,000*l.* sterling.

If we were disposed to concede to the discoverer all that he claims, with rather precipitate but not unnatural eagerness, we should credit him with having found—and, indeed, by something like divination—the very bodies of Agamemnon, of Eurymedon his charioteer, and the comrades who, together with Cassandra, are said to have been murdered along with him by his wife Clytemnestra and her paramour Ægisthus immediately on his arrival from Troy. Dr. Schliemann reports that in consequence of giving to a passage in the itinerary of Pausanias what is certainly an original and at least an allowable interpretation, he made up his mind that the grave of Agamemnon was

to be sought within the walls of the Acropolis as distinct from those of the city. When it appears that there he did find what with such prepossessions he was not likely to call by another name, and that could be scarcely less than a royal interment, we may not, perhaps, wonder that some of the emulous or unsympathetic seemed half inclined, upon his first announcement, to hint that "he who hideth can find." To archaeology at least it was as little creditable that the words Byzantine and Celtic and Teutonic should have been whispered about with premature alacrity.

Now that the relics are to be seen at South Kensington and the book is published, all this may be set aside; and no fault that can be fairly imputed to the book will do more than prove that, valuable as it is, it might have been—like most books—much more so. The reader would have been grateful for more constant agreement between scales and descriptions, for precise measurements generally, for weights of gold objects such as masks and breastplates, which are merely noted as ponderous and massive, for types of coins of Tiryns and Mycenæ, a cut of the wooden carving of lion and dog, and, most needed of all, of such important discoveries as "two fluted semi-columns to right and left of entrance of the treasury," excavated by Mrs. Schliemann. The attachment of a surveyor to the exploring party would have added much to the value of what was recovered, and perhaps it is not too late for the service he might have rendered to be supplied by some visitor who may wish to come away from the site able to report something more than simply that he has been there.

A disposition to smile at the simplicity with which Dr. Schliemann accepts poetry for history—apparently in unconsciousness how the poetical stories differ—is a little checked by finding that Mr. Gladstone gives him full encouragement in the Preface of some forty pages which he has contributed with liberal kindness. Whatever reason Homer has had to complain of being denied a sense of colour by the author of 'Juventus Mundi,' he now gets credit as an historian, which makes abundant compensation.

"Homer," says Mr. Gladstone, "certainly had no distinct conception of light green, though it may be true"—and as we should say, *must*—"that objects bearing that colour in nature and art may have met his eye." On the other hand, his account of the time between the capture of Cassandra at Troy and her assassination, immediately following the arrival in Greece, and its consistency with the tradition of her offspring, is made matter of grave speculation; and, in relation to the account in the Eleventh Odyssey how Clytemnestra did not close the mouth and eyes of her murdered husband, it is thought worth while to notice that "singularly enough" the right eye of one tolerably preserved corpse was not entirely shut, and the teeth of the upper jawbone did not quite join those of the lower.

Unless speculations of this class are brushed unceremoniously aside, we shall never advance. When history is driven to help itself out, if it may, by reference to poetry and tradition, it can only walk safely by keeping—and even that provisionally—to the very broadest lines.

We know what relation Shakespeare's 'Henry the Fifth' really bears to the progress of the con-

quest of France; and, in days when poets dealt with varied traditions instead of a fixed record, we may guess what far more extravagant transformations they prepared. At the same time, to disallow the historical value which would attach to this play if all other history were lost, would be no greater error than it is to assume that valuable and, with due care, recoverable elements are not to be hoped for from the rich stores of Hellenic mythology and poetry.

Under these reservations, the scene which has been uncovered by Dr. Schliemann is certainly in striking accordance with the tenor of Mycenaean tradition.

This quarry cries on havoc!—O proud death!
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?

Princes, and no less, are those rightly declared to be, who, buried in such place, are found covered above and below with precious ornaments, with frontlets, breast-plates, and masks of gold upon their remains, and cups of gold at their side. Three of the bodies which lie together in one of the graves, as usual, about three feet apart, appear, by the nature of the jewels around them and the absence of weapons, to have been feminine.

What first occurs to us as suspiciously strange is that the contents of so many tombs and of such dignity should betray no differences of style of ornaments and symbols, to indicate that the interments were other than exactly simultaneous. There is simply no sign whatever of that sequence in development which declares itself in the adornments of the equally crowded graveyard of the Scaligeri at Verona. Indeed any such indication would only complicate the already complicated problem. How should it have happened, we must then have asked, that royal personages came to their deaths time after time so regularly by threes and fours, and were buried together with equal honours? Perhaps it may be open to Dr. Schliemann to halve the difficulty—which now, however, like a good many others tolerably obvious, he does not stop to entertain—by supposing that one massacre provoking another in retaliation produced two sets of burials. But we only encounter a new question; how then came traitors or murderers to bury their victims so solemnly and sumptuously in graves cut deep into the rock with every mark of formal preparation? Can policy and awe be suggested as combining motives? The tragedians certainly assume that Agamemnon had a stately tomb; Sophocles calls it indeed a mounded tomb, which Dr. Schliemann thinks is proof sufficient that he had never been at Mycenæ, and knew nothing about the matter. Dr. Schliemann will, no doubt, be glad to be reminded of the precedent of the solemn funeral rites which Orestes, as told in the *Odyssey* (*Odys.* iii. 310), accorded to *Ægisthus* and his paramour. There remains, however, one other possible explanation—some sweeping catastrophe of war or pestilence; and this appears to exhaust conjecture.

We turn to the monumental evidence—to the comparison of styles and details of the works of art, but only meet, not with solutions, but more questions as difficult to deal with. Ornamental art in the precious metals as well as stone, and even in wood, is abundant

and characteristic, and for the most part of a character that seems purely native. It is based almost throughout upon developments and combinations of the spiral or helix, together with parallel bands and zigzags, the usual elements of primitive ornament. Indeed we are constantly struck by the closeness with which some variations approach the Scandinavian interlacings, the Celtic spirals, and even the blending mouldings of adjacent circles in the geometrical Gothic tracery and wheel windows generally. In the more elaborate jewellery, combinations are invented which display artistic ingenuity and feeling, and are in strange contrast to the coarse failures of the few attempts at representing animal life, as well as to the clumsy *technique* of the golden cups, with handles of the same metal attached by rivets. We see the gradual evolution of enriched patterns from simplest elements, which reminds us of nothing so much as the progressive developments of the Norman zigzag.

Now these combinations are the same in style and very largely in detail with those of which we have remains, worked in hard-coloured stone that decorated the highly enriched entrance of the so-called Treasury of Atreus in the lower city. This was the most important among a number of "underground buildings," so Pausanias calls them, of which Mrs. Schliemann excavated another. It has long been known from the drawings of Lusieri, published by Prof. Donaldson, and now preserved in the British Museum. It was entered by a portal of the same stupendous proportions of material as the Lion gate of the citadel; the chamber within, some fifty feet high and wide, was domed in beehive form by means of accurately shaped stones in horizontal courses, advancing beyond each other in circles gradually diminishing to the top. In the chief example the smoothed interior was originally lined with plates of metal like the palaces described by Homer; others were smaller and ruder, but with differences that indicate an advancing elaboration through a considerable period. The arguments appear conclusive which go to prove that these structures, in whatever sense they may have merited their popular title of treasuries also, were in the first instance tombs, or, rather, the sacred chambers—mortuary chapels, we might say—attached to tombs for those periodical rites of the dead with which Greek orators, as well as poets, make us familiar. Pausanias, indeed, distinctly notices one "underground building" at Argos, which combined a reputed burial-place and the naos of a god (*ii.* 27; 7).

But while these treasuries are attached to the graves of the citadel by direct agreement in style of ornament, how are we to account for the difference in the customary style of burial in the two cases? Mr. Newton is quoted in support of the opinion that the graves are of the later date. But the sculptured "tombstones" of the Acropolis, which alone admit of direct comparison, are inferior both in style and execution to the column, base, and frieze of the Treasury of Atreus, though they are wrought in soft calcareous stone instead of hard marble. No masonry about the graves can be put beside the accurate workmanship of the treasuries. The best of the gold ornaments are palpably superior in style, but there is no inconsistency in the art of the goldsmith

having attained considerable perfection and refinement before the mason was encouraged to emulate his brother artist's performances on more intractable material.

Besides the intimations of decorative art, there are others connected with mythology to which we are bound to look for the chance of obtaining aid towards a sequence or a synchrony. Here we are without assistance from the treasuries, and must do what we can by collating the relics of the tombs of Dr. Schliemann with tradition and history. The most significant relics are the rude terra-cotta figures of cows—"idols" Dr. Schliemann likes to call them—and a most remarkable head of a cow formed of silver, with golden horns, and on its forehead a golden sun or star or flower. The full length of this, to the tips of the horns, seems to be about a foot and a half, but the reader is left without either precise measure or any statement of weight whatever. We have here an indication that has almost the value of an inscription. These symbols must be accepted as proving the recognition by the occupants of the graves of that form of the legend of Hera which associated her with a priestess Io, transformed into a cow—if not attachment to a form of it in which Hera herself was worshipped in that shape. It must be said that Dr. Schliemann, who fought so valiantly the battle of his owl-headed *Athene*, is excusably confident that his Hera had once a cow's head. Priestess and goddess, it is known to students of ancient religion and symbolism, were frequently interchanged, and fuller arguments than can find room here confirm an opinion that they were so at Mycenæ, until Hellenic taste and refinement, in this as in other cases, reduced the allusion to an epithet.

Whatever may be the case with the substance of a legend, its existence as accepted in popular association is at least a matter of fact, and one to be attended to. Popular legend in antiquity had this tale to tell, which bears directly upon the symbols before us.

The most ancient city of the district, it was held, was Argos, of which the name, and that of its citadel Larissa, indicated Pelasgic occupation—affinity, that is, to some early tribes that scattered these names wide over Greece. From earliest times the prevalent worship was of a Nature-goddess, who as Hera continued in reverence through long centuries until set up, with attributes of a Nature-goddess, by Polycleitus, in ivory and gold.

An intrusive migration from Egypt, it is then told, introduced the Danaan period and name. The story tells that the intruders claimed descent from Io, as priestess of Hera, who had been changed by her, out of jealousy, into a cow, wandered to Egypt, and there became mother of Epaphus or Apis. This fusion of mythology admits of much collateral illustration that would be out of place here; it is enough to note how far back tradition, at any rate, pushed the period when the symbolism of the cow was first what we find it in Dr. Schliemann's tombs, a living influence. The Heraeum, the sacred site of this legend, was a common object of veneration to both Argos and Mycenæ till Mycenæ ceased to be a city.

Later than Argos, Tiryns is founded by Prætus of this dynasty, while Acrisius reigns at Argos—tradition so far agreeing with structural indications, as palpable to Schlie-

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mann as to Gell, in making Tiryns more ancient than Mycenæ. Then is interposed an age of wild romance. Prætus and Bellerophon are brought into relation with Lycia—Acrisius and Perseus with the southern shores of the Euxine and Thessaly. A more complete exploration of Lycia may explain these legends some day; in the mean time it is remarkable that the triple hooked symbol of the Lycian coinage, the *triquetra* and its variations, seems nothing more than one of the forms of progressively modified spiral ornaments, which recur over and over again on the ornamental discs or buttons of Mycenæ.

To Perseus is ascribed the foundation and fortification of Mycenæ, and to the Perseid dynasty belongs Hercules of Tiryns; the name of Hercules again introduces a period replete with legends of wild adventure in which tradition and poetry are inextricably jumbled and metamorphosed. The descendants of Hercules were expelled, it is declared, from their sovereignty, and some of them colonized Ialysus in Rhodes, whence Homer tells us, in agreement with independent legend, that the Heracleid Tlepolemus took part in the Trojan war. This is one of many cases which warn us against adopting Mr. Grote's conclusion that the legends of Greece "have no historical value whatever." The British Museum contains a collection of antiquities from the archaic cemetery of Ialysus, and, as pointed out by Mr. Newton, they have such palpable agreement with those discovered at Mycenæ as to indicate community of origin. This coincidence, it is to be observed, tends to carry back the Mycenæ remains to at least the close of the "Perseid period," and to certify at once the reality of this and its remote antiquity.

Legend now told that the dynasties, of which Perseus and Hercules were mythical representations, partly died out and partly were violently superseded by that of descendants of Pelops. Traditions associated the treasures of Mycenæ with Atreus and his sons, but were by no means at one as to who those sons were. As these are the most elaborate works which remain, they seem most naturally ascribed to the later period. But the tradition gives no firm standing-ground. And when we ask whether it is to the revolution which the dynasty of the Pelopids represents that we must assign the transition from the ancient art of Mycenæ to the so contrasted art of Hellenism, both in building and plastic representation, while the symbolism of worship continued the same, we have only Homer to refer to. Who shall attempt to measure the interval between the composition of these poems and the epoch which they describe? The discoveries at Mycenæ, at any rate, have but scant contact with Homer, except so far as they seem to harmonize with his account of the violences that made the palace a scene of horror. But the history of all royal houses is much the same in this respect if we go back far enough; and the Mycenæan horrors which Homer relates are a small part of what is told of them elsewhere.

The last great revolution, that which conducts us to historical times, was the reputed return of the Heracleids. The date for this, which satisfied Thucydides, reaches back at least as far as the ninth century B.C. It is far, indeed, again in the distant and obscure beyond

that these new acquisitions must be dated. The mode of sepulture to which they pertain, and which bears no signs of haste unless equivocally in one instance, is at variance with the custom of the stately "treasuries," and both are contrasted with the usages described with such pathetic detail in the *Iliad*. The graves show signs of fire at sides, bottom, and in wood-ashes and discolorations, but the particulars which are given are grievously insufficient. It is supposed by Dr. Schliemann that pebbles—their size not indicated—which were under the bodies, were placed there to give ventilation when the fire was lighted, but how they would do so at the bottom of a crowded pit is not explained nor explainable; and watchful observation, which was as necessary here as to Mr. Pengelly in uncovering the layers of a bone-cave, seems to have been at fault. We are not helped, at least, to any indications of how the application of fire could at once have done so much and so little; have charred the wood of some ornaments most effectually, but left the great majority apparently unaltered. The bodies themselves, or their bones, are not mentioned in a single instance as showing signs of being even partially calcined; and, with more time at his command, Mr. Gladstone would scarcely have declared a correspondence between the Mycenæan instances of incomplete combustion and the Homeric, where the white bones are picked out of the ashes of vast pyres after the most complete cremation practicable. "We may (indeed) remember that in the case of Patroclus the impersonated winds were specially summoned to expedite the process"; and doubtless the fire would not burn at Mycenæ without air. But it is as little to the purpose to point out this agreement as that there is a river in Macedon and a river at Monmouth, and salmon in both. The citation only tends to obscure the fact that the Mycenæan graves are to be referred to a period so remote that its funereal usages were forgotten in the time of Homer, or certainly regarded by him as alien to that Agamemnonian age which he was concerned to characterize.

This valuable book, then, contains at least as much to stimulate curiosity as to satisfy it. Much of the curiosity that it leaves unsatisfied will probably have to remain so; but some, there is reason to hope, may yet be set happily at rest by further scrutiny of the objects found, and still more of the site itself of the discovery, and the relation of the graves to each other, to some more that have come to light since, and to all their surroundings.

GIFT-BOOKS.

Examples of Contemporary Art, Etchings from Representative Works by living English and Foreign Artists. With Notes by J. C. Carr. (Chatto & Windus.)—This is a very handsome volume, the binding of which ensures it a "place on the drawing-room table" of any one who may see it, and be captivated by its bright taste and richness. The illustrations are taken, if we are not much mistaken, from our graceful contemporary, *L'Art*, but nothing is said of that in the book. The letter-press is by Mr. Comyns Carr, but we do not remember that we have read it before, although a notice of the *Salon*, the work of M. C. Tardieu, is avowedly translated from the magazine. The articles are animated and brightly written, but they are a little intolerant and devoid of consideration, perhaps of knowledge also, of innumerable circumstances which, although not within Mr Carr's

range, are, nevertheless, solid facts. On the other hand, they show generous appreciation for the advanced painters, Mr. Burne Jones and others, whose merits the *Athenæum* was the first to proclaim. Here we are at one with Mr. Carr, but the praise might have been extended to at least one great artist whose name has no place here. The notice of the *Salon*, though not free from a jauntiness which offends the taste, has the great merit of comprehensiveness, and shows a desire to deal largely with the vast subject. The illustrations are of very unequal value; they include the capital etching by M. Lalauze of Mr. Jones's 'Beguiling of Merlin,' which is, generally speaking, a true and beautiful translation; M. Martial's spirited rendering of the robust and impressive 'La Glaneuse' of M. J. Breton; and very inferior things, the least satisfactory of which is M. Abot's sketch of Mr. Leighton's 'Athlete.'

Venise, Histoire, Arts, Industrie, La Ville, La Vie. Par C. Yriarte. 2 parts. (Paris, Rothschild; London, Dulau & Co.)—This is a brilliant collection of sketches and engravings, and the letter-press is equally attractive. The second portion completes the work, and amply justifies the expectations excited by the first; it contains 525 engravings, mostly excellent, and depicting subjects of unexceptionable interest—buildings, pictures, statues, portraits of men of note in arts, policy, and arms, men and women of old and modern times, their lives, wars, and homes. M. Yriarte gives bright notices of the persons, criticisms of the artists' works, and descriptions, and is particularly successful in dealing with the pictorial treasures of Venice, which are illustrated by the numerous woodcuts and other designs, in most of which the style proper to each artist is duly rendered. The section on "L'Industrie" comprises brief histories of the crafts which have made Venice famous, glass, mosaic, and lace making, engraving, printing, book-binding; all these are crisply and comprehensively dealt with, and many drawings elucidate the text in a very happy and sufficient manner. The sections on lace, printing, and glass are, as one might expect them to be from the hands of M. Yriarte, unusually interesting and sound. A chapter on Venetian costume follows, and, in its way, fairly exhausts the subject; additional details are to be found in the chapter on the Doges, and the sumptuous ceremonies which accompanied the public acts of those dignitaries. The account of the city *per se* is concise, and is made more acceptable by many views of historic buildings and canals. We know no book of its class which approaches this in giving a well-considered and readable account of the Queen of the Adriatic; as a work *de luxe*, it is incomparable; good indexes make its contents accessible. M. Rothschild has, now that the book is completed, provided a suitable binding for this sumptuous work.

The Four Seasons at the Lakes. By C. D. Bell. (Marcus Ward & Co.)—This is a book of poems, printed on stiff paper, and enriched with illuminations, borders, and scrolls. The illuminations are due to "Blanche de Montmorency Conyers Morrell," and they are extremely creditable to that lady, except when she has been imprudent enough to trust her skill in making landscape vignettes. The floral decorations are capital. Mr. Bell's poetry deserves a good word for its sweetness, taste, and graceful feeling for nature. It is sometimes rather sentimental. The pictures overpower the verse.

THE GROSVENOR GALLERY.—WINTER EXHIBITION. (Third and Concluding Notice.)

THE next group to be noticed consists of drawings by Michael Angelo, or attributed to him. We doubt if any competent draughtsman would allow that the *Study for a Fore-shortened Nude Figure* (No. 640), ascribed to Buonarroti, can be by him, although it represents a chief feature in the 'Cartoon of Pisa,' and, curiously enough, illustrates a variation in the action of the left arm. It is the figure of the man who kneels on the margin of the water, stooping

forward with his right arm extended, and placed in front of the composition, a well-known and highly dramatic portion of the great design. Mr. Cheney's *Study of Two Figures for a Group in 'The Last Judgment'* (644), and Lord Warwick's invaluable *Design for a 'Pietà'* (648), the latter being of a later date than, and differing materially from, the famous sculptured group in St. Peter's, are of high quality, and should be neglected by no one. The fleshy texture of the nude figures in the latter work is characteristic, and occurs in several capital examples of M. Angelo's work, of which more than one are here. *Our Saviour Rising from the Sepulchre* (645) is one of them, and in that respect, although the articulating and proportioning of the limbs are defective, is at least worthy of the master's utmost care. Compare the knees of Christ in *The Crucifixion* (642), a drawing which is not unchallengeable, with the like points in No. 645, and compare again the articulations in the 'Design for a "Pietà" (648). Fine as the noted *Conte di Canossa* (649) is, representing an ideal bust of a warrior in armour, it is certainly anything but what the catalogue calls it, a specimen of Michael Angelo's "greatest period," for, though imaginative and vigorous, it is decidedly melo-dramatic and a little vulgar. Everybody knows it from Tempesta's etching, which does it scant justice. Are we to believe that Michael Angelo left the iris of the eye so outrageously wrong in perspective as it is, a full circle in a profile face (!), or that some stupid person added a monstrosity to the drawing? See the similar work, likewise etched by Tempesta, and known as *The Marchesa di Pescara* (664), a shaded drawing in black chalk; this is another work of enormous reputation, about which we confess to feeling considerable indifference.

There is no contesting the charm of the black chalk drawing ascribed to Michael Angelo, and styled *Virgin and Child* (653); it is as graceful and sweetly severe as a Perugino. Of higher and nobler character, in a grand style, and altogether more precious than this gem is the capital *Group of Three Nude Figures* (657), in black chalk, designed for 'The Last Judgment.' Near this the visitor will not fail to notice Mr. W. Russell's very interesting red chalk sketches on one sheet of paper, said to have been among the drawings made by Buonarroti in aid of S. del Piombo, while the latter was working at 'The Raising of Lazarus,' which is now in the National Gallery, in competition with 'The Transfiguration' by Raphael. Mr. Locker has sent his beautiful red chalk drawing, engraved by Ottley, and once in the possession of Jonathan Richardson, one of the ablest collectors of this country; at Richardson's death Sir J. Reynolds bought it; after this it passed to Sir T. Lawrence and Mr. Ottley. This is the figure of *Adam* (663), like which there is another at Chatsworth. One of the most interesting productions of Michael Angelo here to be seen belongs likewise to Mr. Locker, it is the *Sketch of an Arm*, in black chalk (661), and comprises fifteen lines of verse, in the autograph of the artist; these verses have been studied with the zeal due to the circumstances, they have been translated with more or less success into dozens of languages—it must be admitted to no great result. The arm is superbly, beautifully drawn, with exquisite finish, and perfect care and learning.

The rough, coarse, and ill-considered male figures drawn rudely with a heavy hand in ink with a pen, and frequently ascribed to Baccio Bandinelli,—see, for example, the brutal *Study of Two Male Figures* (643), belonging to Mr. Russell,—seem to us too bad even for the man whom Cellini abused so freely, and who was really not quite so imbecile as the spiteful goldsmith and sculptor has led many people to believe he was. There are several examples of similar kinds, some at Chatsworth, others are here, e. g., No. 660.—Notice the fine anatomical

figures by Michael Angelo, which belonged to Flaxman, and were engraved for his lectures on anatomy; a capital specimen, now the property of Mr. Russell, the *Canon for the Male Figure* (668) is equally worthy of study.—By Andrea del Sarto we notice *Study of Three Figures* (665) as an undoubtedly genuine and very fine example of drapery from nature.

An extraordinarily important series of drawings in many materials, by Leonardo da Vinci, next comes under view. Of these a *Female Head* (675), belonging to the Earl of Warwick, comes first. It is remarkable as being in colours, and probably a design for the picture of 'The Virgin and St. Anne,' in the Louvre, of most lovely quality, and not having the same expression as the painting shows. See the *Anatomical Drawing* (676), examples of a class dispersed in several collections. See likewise *A Man's Head* (678), pricked with a needle for transferring, in red chalk; the eyelids are contracted, as with laughter of a most animated kind. The whole face has wonderful vitality, its finish is perfect, and the whole is unsurpassed for artistic merit. To a *Female Head in Profile* (687), the property of Her Majesty, we have already alluded as among the triumphs of draughtsmanship; the expression is absolutely riant. A *Study for the Head of St. Anne* (692) belonged to the picture just named, now in the Louvre. It is a work of dream-like beauty, of the finest quality in art, one of the most precious relics of Da Vinci, exhibiting the tenderest loveliness of a peculiarly perfect and purely sculpturesque type, far nobler in that respect than any ideal of Raphael's or Michael Angelo's. Notice *Seven Studies of Drapery* (696), for the same picture, all examples of the amazing care in preparation for a painting which characterized Leonardo. *Four Studies of Female Heads* (701), lent by the Queen, are all marvels in their fine way. The central one is full of the painter's peculiar spirit, a head of a damsel, placed sideways, which has an ineffable charm, produced with such perfect skill that even here few or none are fit to be ranked before it in technical respects, or surpass it in loveliness; here the technique of bronze occurs distinctly. *Six Studies of Female Heads* (710) and *Six Studies, five for the Heads of Disciples in 'The Last Supper' at Milan, one for the Arm of St. Anne in the Louvre* (711), *Six Studies of Hands* (715), *Sheet of Seven Studies* (714), a *Sheet of Five Studies of Male Heads* (721), *Sheet of Seven Studies* (720), *Female Head in Profile* (725), all from the Royal collection, constitute a treasury of art, skill, and beauty. The last is a wonder of execution and individuality. No. 733, *Study of a Head*, the property of Mr. Malcolm, is fine, but not equal to the others indicated here. Among the Leonardo da Vincis which the fine taste and good fortune of Sir Coutts Lindsay and his friends have accumulated for the delight and instruction of the public, few examples merit more attention than a selection of drawings of flowers, leaves, &c., which is here. No. 805 comprises *Studies of Trees*, which may be profitably compared with Titian's productions in the same line; it is a marvel of fine workmanship, incomparably delicate and elaborate, an inexhaustible subject of examination. See the mountains in *Studies of Landscape* (806); the exquisite St. John, and the arms, drawn on blue paper, in No. 807, *Sheet of Nine Studies*; the oak-leaves, nettle, and briar, in No. 810, *Study of Plants*; *Six Studies of Landscape* (811), minutely finished. All these are from Windsor.

Lorenzo di Credi's *Study of Drapery for a Seated Figure* (707) resembles in its technical qualities a magnificent example of style and fine draughtsmanship, and of a similar subject, which is in the Salle des Boites, in the Louvre.—By Albert Dürer are many drawings here, some of which are painted in distemper. Of these see *Landscape with a Mill-Wheel* (709), a wonderful piece of drawing, with truly fine colour. It

belongs to Mr. Cheney. A *Skeleton with a Scythe in his Hand* (718), dated "Memento Mori, 1505," in charcoal, is Mr. Malcolm's property, and full of the tremendous pathos and minatory poetry of Dürer; the figure is mounted on a gaunt horse, which seems to stagger on a rough and painful road, the bell at its neck ringing a warning as it goes. The freedom and largeness of this noble instance will be admired by everybody. We do not feel satisfied that Lord Northbrook's *Two Squirrels* (837) is really by Dürer, or, rather, we doubt if he left the eye of one of the animals as it now appears; if anybody could draw eyelids, Dürer could do so; but this eye is not searchingly studied, and we see nothing elsewhere in this well-known drawing which would force the critic to accept it as by the great draughtsman; notice the lack of true drawing in the claws of the squirrel. On the other hand, there seem to be no doubts about the authenticity of *Dragon and Lizard* (856), nor is the noble Italian style of No. 857, *Priest Bearing an Instrument of Religious Service*, unlikely to be due to Dürer. No. 866, *Allegorical Design*, and *Portrait Head of a Man in Profile* (869), are both unchallengeable and very fine indeed.

A characteristic drawing, representing a *Virgin and Child*, in *Clouds with Angels* (867), in red chalk, comprises many pretty figures in a congeries of groups of a rather artificial quality, and has not a little charm in respect to vivacity and graceful disposition, care and neatness, in a conventionally finished manner. It is by Guido, but really it might be by a very skilful engraver for use in his craft. Many drawings made by engravers from designs elaborated from the crude sketches of great masters, or reproduced from pictures, have been sold for the original studies, the purest autographs of original thoughts. Most of those highly-finished drawings ascribed to painters known—as Dürer, Mantegna, Holbein, and one or two more are not known—to have been in the habit of making elaborate studies of complete pictures are really due to engravers or to copyists. Da Vinci, Raphael, Michael Angelo, and the majority of painters, made designs with facile materials and implements, pens, brushes, pencils, chalks, or what not; these were spontaneous and, generally, rather rough sketches of whole compositions, expressing, with all the frankness and warmth of the original impulse, the first motives of the artists. Some dozens of such productions are here. For other purposes such masters produced what are properly called cartoons, i. e., large drawings, of more or less complete nature, of a whole design. Of this character are the Earl of Leicester's superb contribution, the 'Cartoon for "La Belle Jardinière,"' No. 629; the Royal Academy's cartoon by Da Vinci for the 'Virgin and St. Anne' in the Louvre; most of these are pricked for transferring, or bear other traces of similar service. A third class of sketches is formed of studies of figures, or portions of figures and accessories, such as we noticed just now by Albert Dürer and Lorenzo di Credi; these are often masterpieces of the most precious technical order, and examples of draughtsmanship *per se*. A considerable number of instances of this order are here, from the foliage and landscapes by Da Vinci to the brilliant and most charming studies of heads by Watteau. With them may be included contributions of Mr. Malcolm in the Sculpture Gallery here (1056-8), and a much greater number of equally fascinating drawings of similar nature and quality which, being the property of Mrs. James, have long been an ornament to the Bethnal Green Museum. Such drawings as that by Guido, which has just now been referred to, are to be reckoned with any of these classes—they are neither designs proper, cartoons, nor studies. As their production must have been exceptional, they are rarely by the masters whose names they bear, and are really due to engravers, or persons who made copies in the several materials from finished

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pictures. It is well to bear these matters in mind while studying a collection of drawings like this.

We must now turn to a few drawings by Mantegna, noting first among them Mr. Malcolm's *Roman Emperor Seated on a Triumphal Car* (741), a study for one of the distemper pictures at Hampton Court, commonly called 'The Triumph,' and one of the most interesting works here, combining all the grandiosity and dignity of Mantegna with somewhat less of what is merely ornate. It is well worthy of careful examination. Mr. Russell's *Two Horses* (740) is a famous drawing of first-rate quality. The *Fight of Sea Monsters* (747) came from Chatsworth, and, with many more of the finer contributions of the Duke of Devonshire, was, with his Grace's permission, described by us in 'The Private Collections of England,' No. XI. Mantegna engraved this drawing (Bartsch, 18), which is a true masterpiece, and thus immortalized it as a work of amazing spirit, of the highest quality. *Hercules and Antæus* (752) belongs to the Queen, and is a design of wonderful originality; the power of the artist's conception of the story led him to a notion of the subject which was far more energetic than anything we know of in antiquity. Fond as the ancient artists were of the story here represented by its climax, no one of them, that we know of, ever reached the point of making Hercules hold Antæus out at arm's length with such amazing ease of action as appears here. The exaggeration is Mantegnesque and wonderfully effective. More than one expert has doubted the authenticity of the Duke of Devonshire's *Judith with the Head of Holofernes* (755), the drawing in crimson with a brush; but we do not quite go with the sceptics, although it must be admitted that the treatment lacks some of the crispness and the angularity of Mantegna's modelling. The design is his, no doubt. There is a similar drawing in the Louvre (Desains, Ecoles d'Italie, 242), made with a pen in bistre, engraved by M. A. Leroy. So far as our memory can be trusted, and after reference to a note made before the Louvre version, the Chatsworth example is the finer. *Two Centaurs* (759), ascribed to Mantegna, is probably a work of his school, a very good one withal.—We doubt the authenticity of the *Pietà* (829), ascribed to P. Perugino.—One of the most beautiful things here is Mr. Malcolm's *Full-faced Head of a Boy with Long Hair* (783), wearing a cap, and not without shrewdness, ascribed by Richardson, to whom it belonged, to Sandro Botticelli, but it is much too sound and free of the narrowing influence of whim, too learned and too searchingly well drawn, to be his; it looks very like a portrait by Antonello da Messina, and is probably rightly ascribed to Lorenzo di Credi. It is in silver-point, heightened with white on a yellowish-brown ground.—A very curious and fine example, of doubtful authorship, sometimes bears the name of Antonio Pollajuolo: it is No. 787, represents *St. Francis Espousing Poverty*, and seems in a style of art rather too well developed and too complete for Pollajuolo. The saint appears as a devotee, the Poverty is a very ordinary female: it is beautifully drawn.—Two drawings by Giovanni Bazzi—*A Group of Sibyls* (734) and *Head of Christ* (719)—deserve attention.—We must now return to drawings by Michael Angelo: these include a *Torso* (821), a beautiful work, but not unchallengeably by Buonarroti. Here is, likewise, *The Fall of Phaeton* (825), which does not quite agree with another version.—Very beautiful is Fra Angelico's *Head of a Young Man* (845).—A characteristic example of great merit should not be overlooked in P. Veronese's *Virgin and Child with St. John* (879). Lucas Van Leyden's *Man with a Broad-brimmed Hat* (860) is of extreme interest.—We have already recommended to the reader the selection from the Windsor collection of studies in chalk, evidently made for portraits by Holbein, which are here by permission of the Queen.

They are of the highest possible merit, of peculiar interest as portraits, as pieces of style, as works of draughtsmanship, and as illustrations of the mode the master adopted in portraiture. They are so well known, and all these points are so familiar to students, if not to amateurs, that we need not delay to notice them at length. They are in the Vestibule with several fine examples, e.g. by Janet, *Portrait of Mary of Spain* (907) (1), by Dumoustier, a French artist, who is well represented at the British Museum and in the Louvre; so, likewise, is that member of the Clouet family whose work here bears the name of Janet. Of the Dumoustiers see *Le Chancelier de Sillery* (899), the amazingly vivacious likeness of Cardinal Richelieu (901), and *Frederick, Duke of Nassau* (903). Here are some capital drawings by Rubens, see *Portrait of a Gentleman, sitting* (898), *Portrait of a Lady* (900), *Portrait of a Man* (904), *Battle of the Bridge* (915), and the interesting signed *Study of Three Cows* (919). Here, to return to Albert Dürer, is a noteworthy instance bearing his name, the *Two Turks Walking* (921), a good example of a peculiar class of Dürer's drawings.

In the Sculpture Gallery the drawings are by French and Low Country masters, and they include some of the Queen's Claudes (955 and 959), sketches by Watteau, among which notice *Studies of Two Heads of Females* (964), *Sitting Figure of a Lady* (1056), likewise Nos. 1057, 1058, 1067. Greuze's *Sketch of a Girl's Head* (1062) is noteworthy. Fragonard's *French Château* (1071); Gainsborough's *Study for a Portrait of the Duchess of Devonshire* (1091), a vigorous likeness of the bouncing dame. Here are drawings by N. Poussin (976), of great importance in respect to the master; two fine *Interiors* (979), by Van Ostade, belonging to the Queen; Van de Velde, Rembrandt, Hogarth, an interesting *Study for 'The Beggars' Opera'* (1007); Van Dyck, see *Study of Plants* (1014); Memline, *Portrait* (1050), said to be of the painter, and very like the little picture in the Wynn Ellis Gift to the National Gallery; Van Goyen (1070); Hogarth, *Caricature of Wilkes* (1088), called a "study for the engraving," i. e., the etching which has given an unenviable immortality to the Chamberlain of London, and was a tremendous reply to Churchill's brutal sneers at the senility he ascribed to Hogarth; in it 'The North Briton,' No. XVIII., may be said to be preserved. But this sketch can hardly be called the study for the etching; that differs materially from it, and is immeasurably superior. It is possible that here is the identical sketch which Wilkes, furious at the publication of 'The Times, Plate I.,' declared Hogarth drew while he "skulked behind in a corner of the gallery in the Court of Common Pleas," when "I," i. e., "the heaven-born Wilkes," was before the judge the second time.

In the Water-Colour Gallery we commend to the visitor Rubens's *Group of Angels round a Pyx* (1126); Van Dyck's *Henrietta Maria with the Duke of York* (1128), *Sketch for the Horse in the Equestrian Portrait of Charles the First* (1129); A. Van Ostade's *Cottage, Interior with Figures* (1131); Velasquez's *Study of a Young Man in the Act of Painting* (1149); Rembrandt's *Study of a Naked Man, sitting* (1173), a valuable Dutch Academy figure; *Portrait of a Man with a Hat* (1175), a noble example of spirit in representing character; A. Van Ostade's *Interior of a Cottage* (1212); Hals's *Portrait of a Woman with a Ruff* (1213). Here we have filled our space, but not exhausted our materials. All thanks are due to those who have promoted and formed this noble gathering.

MR. RALPH NICHOLSON WORNUM.

By the death of the Keeper and Secretary of the National Gallery the public has lost a learned, diligent, and faithful servant, whose place it will be difficult to fill. This event happened on Saturday last, in consequence of a nervous disease of the brain, recurring on previous affections of a

similar character, which had already excited the alarm of Mr. Wornum's many friends. The deceased was the son of a pianoforte maker of London, Robert Wornum; he was descended from a Durham family, and born at Thornton, near Durham, in 1812. Mr. Wornum was, therefore, in his sixty-fifth year; he possessed a remarkably vigorous constitution, which supported him almost to the last, and, for a long time, enabled him to bear a course of strenuous labour with impunity. Educated at University College, then styled the University of London, he began life by studying the law, but, after a brief experience, devoted himself to painting as a profession, and in 1834 he went to Germany, and also to France and Italy. He acquired in his travels an artistic skill of that practical kind which is the only sound basis for the career he afterwards followed as a writer and lecturer on Art, and as Curator of the Gallery. Returning from the Continent in 1839, he practised as a painter of portraits. At this period he combined authorship with painting, but, finding the two studies incompatible with each other, he chose the latter. In 1840 he contributed many biographical and critical papers to the 'Penny Cyclopædia,' and afterwards wrote the article 'Pictura,' in Dr. Smith's 'Dictionary of Greek and Roman Antiquities,' an admirable notice of a large subject, which retained its place in the second edition of that work and won the esteem of scholars. He wrote biographies of artists in the incomplete 'Biographical Dictionary' of the Society for the Diffusion of Useful Knowledge and in the Supplement to the 'Penny Cyclopædia,' both series of which were incorporated in the 'English Cyclopædia.' In 1846 he contributed many articles to the *Art-Journal*, and was employed to write the official Catalogue of the National Gallery, of which the part describing the ancient pictures has reached the seventieth edition, while that describing the modern works is in a thirty-second edition. The book has become a model for similar publications throughout Europe, a model which has been improved upon in one or two instances only. This thorough and unusually exact and exhaustive work forms a striking memorial of the author's learning and care. In the next year he published 'The Epochs of Painting Characterized,' a book which has passed through three editions, each better than the former, and is by far the best comprehensive history of the art in English, French, or German. It has a thoroughness and exactness not found in foreign works of the kind, and it is not inferior in critical merit. In 1846 he had become Lecturer on Art to the Schools of Design under the Board of Trade, and in 1852 he was appointed Librarian and Keeper of Casts to the same authorities. While filling this office he prepared several valuable Reports, including that on the Schools of Design in France, and an excellent text-book, styled 'Analysis of Ornament,' 1856, which is still a useful key to the characteristics of styles. In 1848 he edited a new edition of 'Lectures on Painting by the Royal Academicians,' and in 1849 issued the best edition of Walpole's 'Anecdotes of Painting in England,' adding many elucidatory notes to the texts of Dallaway and his forerunners. In 1855 he edited the 'Biographical Catalogue of the Principal Italian Painters,' Lady Eastlake's work. In 1855 he succeeded General Thwaites as Keeper of the National Gallery and Secretary to the Trustees. He continued to fill these offices with great ability and diligence till his death, doing all that the most stringent care, rare learning and fidelity could do for the service of art. Many may have differed from him in matters of taste and technical preferences, but no one denies him credit for his masterly performance of his duties. His biography of Holbein is the best of the kind originally published in English, and takes a high place among specimens of faithful criticism and rigid analysis. To those whom he knew, no one was more liberal in imparting knowledge. We are sorry to hear that, owing to an unfortunate assurance of his life in a defunct company, and to other troubles, his family, or some of them, are in

a position to need that aid which is justly due to the services of this excellent public servant.

ROMAN LONDON.

The College, St. Bartholomew's Hospital, Dec. 18, 1877.

In digging the foundation of the new museum and library at St. Bartholomew's, two stone sarcophagi have been exposed. Each sarcophagus is cut out of a great block of oolitic stone, and is closed by a single slab of the same stone, seven inches thick. The sarcophagi lie close together and are exactly fifty feet from the corner of the new building in Windmill Court, and eleven feet below the pavement. They lie east and west and across the line of the roadway. Each is seven feet long externally and in its cavity six feet. The lids are rounded at the edge, but no moulding is to be seen, nor has any inscription been discovered. In one sarcophagus was a female skeleton lying in a much corroded leaden case on which is a rope moulding. In the other were two skeletons: one of a man with his head to the west, the other of a woman with her head to the east. A considerable quantity of a whitish substance, probably adipocere, was the only other matter found. The bones were dark-coloured and not dry. Further excavation brought to light at the end of one tomb a short stout column with a plain circular capital and two pieces of Roman brick. Except for a few inches near the stones, the stratification of the gravel had not been disturbed.

A shop stood till lately above these tombs, and in a map of 1617 a line of houses forming one side of a short street called Pye Corner, occupies the locality. The old burying-ground of the poor of the hospital is shown on this map at the opposite side of the parish, a statement confirmed by the recent discovery of a quantity of bones on the exact spot marked on the map. There is no record of the site of the new museum and library ever having been a place of burial or the precinct of a church. It is some hundred yards outside the nearest part of the Roman wall. The history of the spot, the moulding of the column, and the character of the sarcophagi, seem to point to a Roman origin. One sarcophagus was unfortunately broken before its nature was recognized, the other, which is the more massive of the two, is entire; both have been dug out and will be preserved.

NORMAN MOORE, M.D.

Fine-Art Gossip.

MR. ARMITAGE'S Lectures on Painting to the Royal Academy, will be delivered in Burlington Gardens at 8 P.M., on the 7th, 10th, 14th, 17th, 21st, and 24th of next month.

AN exhibition of works of art is to be held during Christmas week in St. Stephen's School-room, Worsley Road, Hampstead. It will comprise numerous drawings of fine quality by many of the ablest living water-colour painters.

THE letter which Mr. John Grave, Chairman of the Water-Works Committee of the Manchester Corporation, has written to the *Times* on the proposed spoliation of the Lake District is exactly such an epistle as the author's opponents would have wished him to write. It shows what his idea is of the beauty of Nature, and the sort of improvements he and the Corporation would introduce. It is calculated to set people, formerly indifferent, against a scheme the audacity of which is only surpassed by the obscurantism of the promoters. Apart from this, the letters of Miss Octavia Hill and Messrs. Chappell & Son, on behalf of the Thirlmere Defence Association, have put the matter in a light which is anything but favourable to the scheme. It is by them made apparent that here is a plan for turning the Manchester Corporation into a huge water company for the supply of the neighbouring district. Let Manchester, before endeavouring to turn a penny thus, do something for the benefit of the townsmen and their neighbours. Let her get rid of that hideous canopy of wasted carbon which is a pall on all the district, in defiance of the true economy of manufactures, of the laws of health,

of the possibilities of beauty—that beauty which her officials profess to respect, if not to love. Having done this,—London has shown it may be done with no inconsiderable measure of success,—Manchester may get a hearing when endeavouring to obtain charge of one of the loveliest places in England. No small part of the million spent on the New Town Hall, and of the sum which the Assize Courts cost, has been thrown away because the smoke defaces everything. Pure air and sunshine are worth quite as much as pure water; it is admitted that of the latter enough is at hand for a long time to come.

THE death is announced of M. Achille Martinet, the distinguished French engraver, Member of the Institute. He was born in 1806, and studied under Forster and Heim.

MR. SPENCE writes from Florence:—"The jewels of the private Florentine galleries one by one are gradually getting picked out by enterprising travellers. My 'Beato Angelico' from San Marco, bought by a Scotch amateur; the two finest Salvator Rosas in Europe of the sort, the well-known Guadagni Salvators, and the Nuti Botticelli also fell into the hands of Mr. Young of Cally, near Glasgow. The newspapers were loud in their abuse of the family for selling, but too late to prevent it. One of the splendid Caponi, by Filippo Lippi, out of the Torrigiani collection, also gone; it was bought by a Frenchman. A curious discovery has been made of a picture by Masaccio, described minutely by Vasari. It represents the miracle of the child brought by its father and restored to health; if it is not the original, it is a copy of the period in tempera of one of the very few pictures known to be by Masaccio. Prof. Fantacchioli, the well-known sculptor, died after a short illness. His 'Eve,' belonging to the Duke of Sutherland, his 'Musidora' for Lord Belper, his 'Ganimede,' ordered by me, and 'Cupid reposing on Fidelity,' are amongst his best works, which partook of the Bartolini school, and were carried out with great taste and care, nature being strictly adhered to. He has also executed several monuments, the one to Mrs. Spence, of which there is a cast in the Crystal Palace, being considered his *chef-d'œuvre*."

THE Hôtel de Cluny is being enlarged to admit an improved classification of the museum.

MUSIC

HER MAJESTY'S THEATRE.

THE final representation of the winter season last Tuesday night, for the benefit of Mr. Mapleson, the Director, had more the aspect of a dramatic concert with a *mise en scène* than an ordinary performance. There were two acts of Signor Verdi's 'Ballo in Maschera,' in which Madame Marie Roze, Mdle. Bauermeister, Madame De Meric Lablache, Signori Runcio, Rinaldini (tenors), M. Gonnet, and Signori Del Puente, Fallar, and Franceschi sustained the chief characters. Next came Mdle. Marimon, who, in the *Shadow scene* of Meyerbeer's idyll, 'Dinorah,' electrified the audience by her marvellous *fioriture*, receiving an encore. The fourth and last act of Signor Verdi's 'Rigoletto' enabled Mdle. Valleria as Gilda, Mdle. Perdi as Madelena, Signor Runcio as Il Duca, Signor Brocolini as Sparafucile, and Signor Del Puente as Rigoletto, to win the approbation of the audience, the splendid laughing and crying quartet being so effectively sung by Mesdames Valleria and Perdi, Signori Runcio and Del Puente as to cause its redemand.

On the previous evening (Monday) there was a very animated performance of Herr Von Flotow's brilliant and melodious comic opera 'Marta,' revived for the first and only appearance during this series of representations of Madame Trebelli, who enacted her popular part of Nancy, in which her powers both as actress and vocalist are so fully and ably developed. The French contralto was encoined in the *scena* of the third act, and with Mdle. Marimon aided materially to secure

the redemand for the Spinning Wheel quartet, in the acting of which neither Signor Urio nor Signor Del Puente rivalled the clever comedy of the two ladies. The tenor, however (Signor Urio), indifferently as he acted, sang the air of lament, 'M'appari,' so sympathetically that he was compelled to repeat it.

Our summary of the season in last week's *Athenæum* will not be disturbed by the two extra nights of the 17th and 18th inst.

MR. HATTON'S 'HEZEKIAH.'

HITHERTO the history of Hezekiah has not attracted many musicians. Within the last two months, however, two English composers have selected the subject for setting; the first in the field was Dr. Arme, the organist of Durham Cathedral, who produced, on the 9th of November last, his version of 'Hezekiah' in the Town Hall, Newcastle-on-Tyne, at the Infirmary Festival; and, on the 15th inst., at the Crystal Palace Saturday Concert, the veteran composer, Mr. J. L. Hatton, brought out his score of the King of Judah's career. Dr. Arme has the advantage of the better book. He used his own arrangement of the Biblical texts. The libretto of Mr. J. L. Hatton's sacred drama is by Miss Beatrice Abercrombie, whose words, principally in rhyme, are of a mixed nature, being partly a paraphrase of the Psalms and other Scriptural passages, while a large portion of the versification belongs to the modern sentimental ballad school. The great defect of the lady's poem lies in its faulty dramatic construction, for there is no increasing interest in the situations. The musician has not mended matters by his treatment. He has not turned to the best account the character of the devout monarch; his suppression of the Samaritan idolatry; his restoration of the Temple of Jerusalem and the imposing service at the altar after the reopening of the edifice; the revival of the Passover on the proclamation thereof from Dan to Beersheba; and other acts of the religious reformer. These acts fill the first part. The incidents of the second are more stirring; there is the invasion of the Assyrian King Sennacherib, the defence of Jerusalem by Hezekiah, and his prayer to the Lord to punish the blasphemy of Sennacherib, followed by the slaying of 185,000 Assyrian invaders by the Angel of the Lord in one night, the flight of Sennacherib, and the granting of additional years of life to Hezekiah. Mr. Hatton has utterly failed as a tone poet to depict these varied incidents. His score shows but little breadth and power, and it is singularly deficient in contrasts. There are frequent indications of Handel and of Mendelssohn, and some of the choral numbers will recall the manner of Sir Henry Bishop in certain of his operas. There is a monotonous sameness in the music assigned to the leading characters—the mother and wife of Hezekiah and a messenger from Isaiah; and Mr. Hatton imparts to the Assyrian characters precisely the same attributes as those allotted to the adherents of Judah. Sennacherib does not appear at all; he is represented by his cup-bearer, who acts as ambassador, and who actually tries to tempt the people of Judah from their allegiance by offering them wine and water. There are other puerilities, almost inconceivable in a composer of such experience and merit, for Mr. Hatton has given to the world some splendid Shakspearean settings, and his part-songs have travelled far and wide. Herr Staudigl had such a high opinion of him that through the influence of the famed German basso Mr. Hatton produced two operas in Vienna, called 'Pascal Bruno' and 'Carl Hauser,' some two score of years since; but he was not so fortunate with a three-act opera, 'Rose; or, Love's Ransom,' first heard at the Princess's Theatre in 1850, and revived at Covent Garden Theatre in 1864. The ballad 'Good-bye, sweet-heart,' was popularized by Signor Mario. Mr. Hatton has been generally regarded as an enthusiastic worshipper of Bach and Handel, and it is difficult to account for the weakness and dreariness of 'Hezekiah.' He had four of our best

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singers of the sacred school in Madame Lemmens, Madame Patey, Mr. Lloyd, and Mr. Santley; but the subjects of the solos were not sympathetic, for there was no distinctive type. An unaccompanied trio in the first part, sung by Madame Lemmens, Miss Reimar, and Madame Patey, and a quartet in the second part, given by Madame Lemmens, Madame Patey, Mr. Lloyd, and Mr. Santley, were the best vocal specimens. The orchestration had no remarkably illustrative points. 'Hezekiah' was listened to with calm attention and had little applause, but the composer, at the close, for the sake of former works, received a very cordial greeting.

CLASSICAL CHAMBER COMPOSITIONS.

THE two prominent pieces in the programme of the Fifth Saturday Popular Concert on the 15th inst., in St. James's Hall, were Haydn's String Quartet in G major, Op. 77, No. 1, and Mendelssohn's Pianoforte and String Trio in D minor. Mdlle. Dora Schirmacher was again the pianist, selecting for her solo a Prelude and Toccata by Herr Lachner. Madame Norman-Néruda was the leading first violin, having for her solo a Sonata by Corelli, in D major, No. 1, Op. 5. The vocalist was Madame A. Sterling, and the accompanist, Sir Julius Benedict. The scheme of the Monday Concert on the 17th included Schubert's String Quintet in C major, Op. 163, and Herr Brahms's Pianoforte and String Quartet in C minor, Op. 25. The pianist was Miss A. Zimmermann, whose solo displays were Bach's Prelude and Fugue in E minor, and Sterndale Bennett's Rondo Piacévole, which was encored. Madame Norman-Néruda, MM. L. Ries, Zerbini, Néruda, and Piatti were the other executants. Mdlle. Redeker was the vocalist, and Mr. Zerbini conductor. The Monday Popular Concerts will be resumed on the 7th of January next.

A Pianoforte Recital was given in the Langham Hall, on the afternoon of the 15th inst., by the veteran professor, M. Mortier de Fontaine, who in 1849 played in Hummel's Trio in E flat, Op. 12, at the Musical Union, and who was last heard at the Crystal Palace in November, 1875. On the latter occasion a cruel attack was made upon him because he had scored Handel's fourth organ or harpsichord Concerto in F for Pianoforte and Orchestra, adding thereto the customary cadenzas. We may repeat here what we stated at the time, and it was also fairly stated by "G." in the programme, that M. de Fontaine had been famous on the Continent for his power and execution. In Germany, in fact, he enjoyed a high reputation as an interpreter of Beethoven's sonatas, especially the difficult ones of the last period. M. de Fontaine's programme of the 15th included in chronological order compositions ranging from 1543 to 1877, that is, from our William Bird of Queen Elizabeth's period down to Mr. Sullivan; Scarlatti, S. Bach, W. F. Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, Moscheles, Chopin, and the living Dr. Hiller, were all illustrated, besides the less familiar names of Frescobaldi, Froberger, G. Muffat, Henry Parcell, and F. Conperin. M. de Mortier's own recent productions, 'Chant du Gondolier,' 'Rhapsodie,' and 'Après Minuit,' are the conceptions of a thoroughly well trained and practised musician, who in the winter of his days can still compete with younger men.

Musical Gossip.

SINCE the memorable performance of 'Judas Maccabæus' at the Handel Festival of 1857 in the Crystal Palace, and the no less remarkable execution of the work at the Birmingham Festival of 1873, there has been no finer interpretation than that of the 14th inst. in Exeter Hall, under the direction of Sir Michael Costa, whose additional accompaniments have so materially tended to popularize this oratorio. The solos were sung by Madame Lemmens and Miss Julia Wigan, who divided the soprano parts of the Israelitish Woman; to Miss J. Elton

was assigned the contralto part of the Messenger; Mr. Montem Smith had the tenor music of the Israelite Man; Mr. Lewis Thomas had the bass recitatives and airs of Simon; and Mr. Lloyd gave the trying and exacting music of Judas with such brilliancy and vigour as to create an almost unprecedented sensation in the hall; but it was cruel to make him sing a second time after such a call on his physical powers in *bravura* passages. The admirable mode in which he declaimed the recitatives merits special recognition. Miss Julia Wigan was also new in the cast, and acquitted herself artistically, especially in the air, 'Pious Orgies.' The *ensemble*, thanks to the careful supervision of the conductor, evidently made a great impression on a vast audience, and the Society's well-earned reputation was fully maintained.

THREE performances of Handel's 'Messiah' this week, whilst they show the continued popularity of the oratorio, are also remarkable when it is considered that the choralsists singing in Exeter Hall, the Royal Albert Hall, and the Alexandra Palace are amateurs. The list of leading singers announced for the 20th inst. at South Kensington included the names of Miss Anna Williams, Madame A. Sterling, Messrs. Sims Reeves, H. Guy, and Herr Behrens, with Mr. Barnby conductor, and Dr. Stainer organist; for the 21st, by the Sacred Harmonic Society, the principals were Mrs. Osgood and Miss J. Elton, Mr. Vernon Rigby and Mr. Santley, with Sir Michael Costa conductor, and Mr. Willing organist; for the 22nd (this day), at the Alexandra Palace, the solo singers promised are Miss Larkcom, Miss Cummings (contralto, pupil of Madame Sainton-Dolby), Messrs. Vernon Rigby and Thurlay Beale, with Mr. Smythson conductor, and Mr. F. Archer organist. On the 3rd of January, Mr. W. Carter's Choir will give the 'Messiah' at the Royal Albert Hall.

THERE is no lack of operatic and concert enterprise at the Crystal Palace, for last Monday there was a second performance of Mr. W. Grist's English adaptation of Cimarosa's 'Matrimonio Segreto,' the chief characters sustained by Mesdames A. Barth, Cave-Ashton, and F. St. John; Messrs. B. Lane, G. Fox, and R. Temple, with Mr. Manns conductor. On Wednesday evening there was a concert, at which the vocalists were Mesdames A. Barth, H. D'Alton, Messrs. B. Lane and T. Beale, and the instrumentalists, Mr. Dannreuther, piano; Mr. Clinton, clarinet, with Mr. H. Parker as accompanist. On the afternoon of the 19th, Mr. Dannreuther had a lecture and pianoforte recital.

THERE were twenty-three candidates for the Thalberg scholarship at the Royal Academy of Music competition last Monday: Miss Alice Heathcote was the winner. Mr. W. Sewell gained the Novello scholarship. Last Tuesday there were eighteen candidates for the Westmoreland scholarship, for which Miss Marian Williams was re-elected. The Balfe scholarship was assigned to Percy Stranders, and the Cipriani-Potter Exhibition to F. W. W. Bamfylde. The examiners for the competition were the Principal, Prof. Macfarren, Dr. Steggall, Signor Randegger, Messrs. Cox, Lunn, W. Macfarren, Barnby, and Banister.

THE first and second parts of the 'Messiah' were performed in Dublin last Tuesday night by the Musical Society, under the direction of Mr. Joseph Robinson. Owing to the illness of the promised tenor, his part was omitted, or partially sung by the lady vocalists, who were Mrs. Scott Fennell, Miss Landore, and Miss Herbert. The bass solos were sung by Mr. Santley.

PROF. ELLA assembled around him some of his old friends on the 19th inst., to congratulate him on his seventy-fifth birthday. Mr. Tom Taylor, in proposing his health, referred to the commencement of Mr. Ella's career as a violinist in the band of Signor Spagnoletti at the King's (now Her Majesty's) Theatre in 1822, to Mr. Ella's subsequent success under Mr. (now Sir Michael) Costa, both at Her Majesty's Theatre and at the Royal

Italian Opera; and to the services rendered to high Art in chamber composition by the foundation of the Musical Union in 1844.

Two compositions performed at the service, on the 14th inst., in memory of the Prince Consort, at the Mausoleum at Frogmore, were an Anthem by Sir George Elvey, and the Chorale by Prof. Sir Herbert Oakeley, which was sung at the inauguration of the memorial to Prince Albert in Edinburgh last year.

IN trying the other day the vexed question whether the registration of a pianoforte transcription of a new work is enough, or whether it is necessary, in compliance with the copyright statutes, to register the full orchestral and vocal score, the Court of Appeal decided the registration of the transcription was sufficient to constitute a proprietary right, but this decision, overriding a contrary one by Vice-Chancellor Bacon, is to be further canvassed by the House of Lords. The litigation has arisen from the performance of one of the weakest operas of M. Offenbach, 'Vert-Vert,' given in the St. James's Theatre, despite the protest of the publisher, who claimed fees as the owner of the work, the title of which and the pianoforte transcription of the score of which had been duly registered by him. No satisfactory protection for composers will ever be secured until registration in the country in which the works are produced shall be accepted in all foreign courts of law as evidence of ownership. As a general rule, the composition of an opera or oratorio takes place at the pianoforte, and the musician scores or fully instruments the work when it is completed. The original proprietary right, therefore, emanates from the pianoforte copy, a point which seems to have been overlooked in the arguments.

MADAME GERSTER-GARDINI has added Norina, in 'Don Pasquale,' to her list of characters at the St. Petersburg Italian Opera, her success, as usual, having been most marked. Madame Nilsson, as Margherita in 'Faust,' has equally gratified the Russian amateurs.

THE first performance of Meyerbeer's 'L'Africaine,' at the Grand National Theatre, in Paris, took place last Monday night. It had not been heard since October, 1873, owing to the destruction of the Theatre in the Rue Lepelletier. M. Charles Lamoureux was the conductor for the first time; Mdlle. Krauss was Selika, Mdlle. Daram, Inès, M. Salomon, Vasco, and M. Lassalle, Nelusko. The *mise en scène* was gorgeous, especially the scene of the Indian temple with the ballet; the ship was a novel and ingenious contrivance.

BIBLICAL musical dramas, with operatic *mise en scène*, are on the increase, both in France and Germany. At Weimar, on the 2nd inst., the three-act *opéra biblique*, 'Samson et Dalila,' music by M. Saint-Saëns, libretto by M. F. Lemaire, has met with great success. The German version is by Herr Richard Pohl. Fräulein Von Müller was Dalila (mezzo-soprano), Herr Ferenczy was Samson (tenor), Herr Milde, Grand Priest (bass). Herr Lassen conducted a fine band. The execution was admirable; the style of the score is decidedly Wagnerian. Herr Bernecker's 'Judith' has been produced at Königsberg. 'Samson et Dalila' is to be given now in Paris, where audiences have received favourably the 'Mary Magdalen' and 'Eve,' by M. Massenet, and the 'Tower of Babel,' by Herr Rubinstein.

M. GEVAERT, the Principal of the Brussels Conservatoire, has returned to Belgium from his mission to Italy, to report on the ancient instruments of that country. He discovered at Herculaneum two curious instruments, an account of which he will publish.

DRAMA

THEATRE ROYAL DRURY LANE.—BOXING NIGHT, December 26, will be produced the Grand Christmas Pantomime, 'THE WHITE CAT,' by E. L. Blanchard. Scenery by W. Beverly, in which the celebrated Vokes family will make their re-appearance in London. Première danseuse, Mdlle. Pitteri. Double Harlequinade.—MORNING PERFORMANCES, Thursday, December 27, Saturday, December 29, and every Monday, Wednesday, and Saturday during the month of January.—Box-office open from ten till five daily.

'THE GRASSHOPPER.'

Gaiety Theatre, Strand, Dec. 15, 1877.

YOUR dramatic critic pays me a very poor compliment by assuming that I am ignorant of certain definitions which may be found in any good dictionary. I used the term 'Grasshopper' with managerial instinct. It is a good drawing, popular, paying name, and that is why I selected it. When Flippit says he was swimming, and means rowing, he explains his confusion of language. He says, "You don't quite understand my meaning; with me swimming means rowing, as 'harmony' means 'painting.'" What the French dialogue is or was I have nothing to do with. I changed *dressing-room* into *private box* deliberately, and generally, you may be sure, had some pretty clear idea as to what I was driving at. JOHN HOLLINGSHEAD.

Mr. Hollingshead's defence appears to have been anticipated by Juvenal. It consists in conceding all that has been said, and adding, "Hoc volo, sic jubeo, sit pro ratione voluntas."

Dramatic Gossip.

MR. TOOLE appeared on Monday night, at the Globe Theatre, as Romford in Mr. Burnard's farcical comedy of 'Artful Cards,' and Tom Cranky in Mr. Hollingshead's farce of 'The Birthplace of Podgers.' He also gave a species of entertainment, in which he presented the troubles of a magistrate perplexed with a variety of stupid or incompetent witnesses. This was called 'Trying a Magistrate.' A new comediotta, by Mr. Walter Lisle, entitled 'A Long Engagement,' was produced. It is commonplace in motive, and is acted with no special cleverness or success.

A DRAMATIC legend, entitled 'Le Bonhomme Misère,' in three acts, and in verse, has been produced at the Odéon Theatre. Its authors are stated to be MM. Ernest d'Hervilly and A. Grévin. The share of the last-named artist in the work appears, however, to be restricted to furnishing the costumes, which are of the thirteenth century and are of exceptional interest. The play is of a kind wholly unknown in England, and is, indeed, a species of morality. It deals with the fortunes of no less personages than St. Peter and St. Paul. Wandering together on earth, after a fashion more common, if chroniclers from Lesage to Barham can be trusted, with members of the infernal hierarchy than with those of the celestial, they, in a night of storm, seek refuge with a miser, who refuses them the shelter they demand. Turning to the Bonhomme Misère they are hospitably entertained. As a compensation for his charitable treatment they obtain from Heaven the gratification of his next wish, which is that those who steal his pears shall be unable to descend from the tree into which they climb to obtain them. The miser is, of course, the thief, and is consequently caught *flagrante delicto*. Death itself is involved in this net, and only escapes on the condition of declaring that Misery shall live for ever. This strange piece fails to secure the approval of the Parisian public. MM. Talien and Montbars, Madame Defresnes, and Mlle. Marie Kolb take part in this representation.

'LES GRANDES DEMOISELLES' of M. Edmond Gondinet has been revived at the Gymnase. Of the original cast, which included such artists, then less known than now, as Mlles. Céline Chaumont, Blanche Pierson, Judic, Fromentin, Lesueur, Bédard, Massin, Magnier, &c., one only, Madame Lesueur, remains. Among the present exponents are, however, Mesdames Alice Regnault, Lesage, and Legault. Less than a decade, since the piece was produced in 1868, has been sufficient to produce a change so complete.

TO CORRESPONDENTS.—W. B. S.—H. P.—J. H.—W. H. B. C. H. L. W.—A. R.—R. G. F.—V. C.—K.—received.
D. D.—We cannot answer such questions.
H. P.—Too late.
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